

STILL THINKING

#3

Concrete Sox

Dag Nasty

FIREHOSE

Fugazi

C.O.C.

Ignition

No Mind

Edward Ka-Spel

Polish Underground

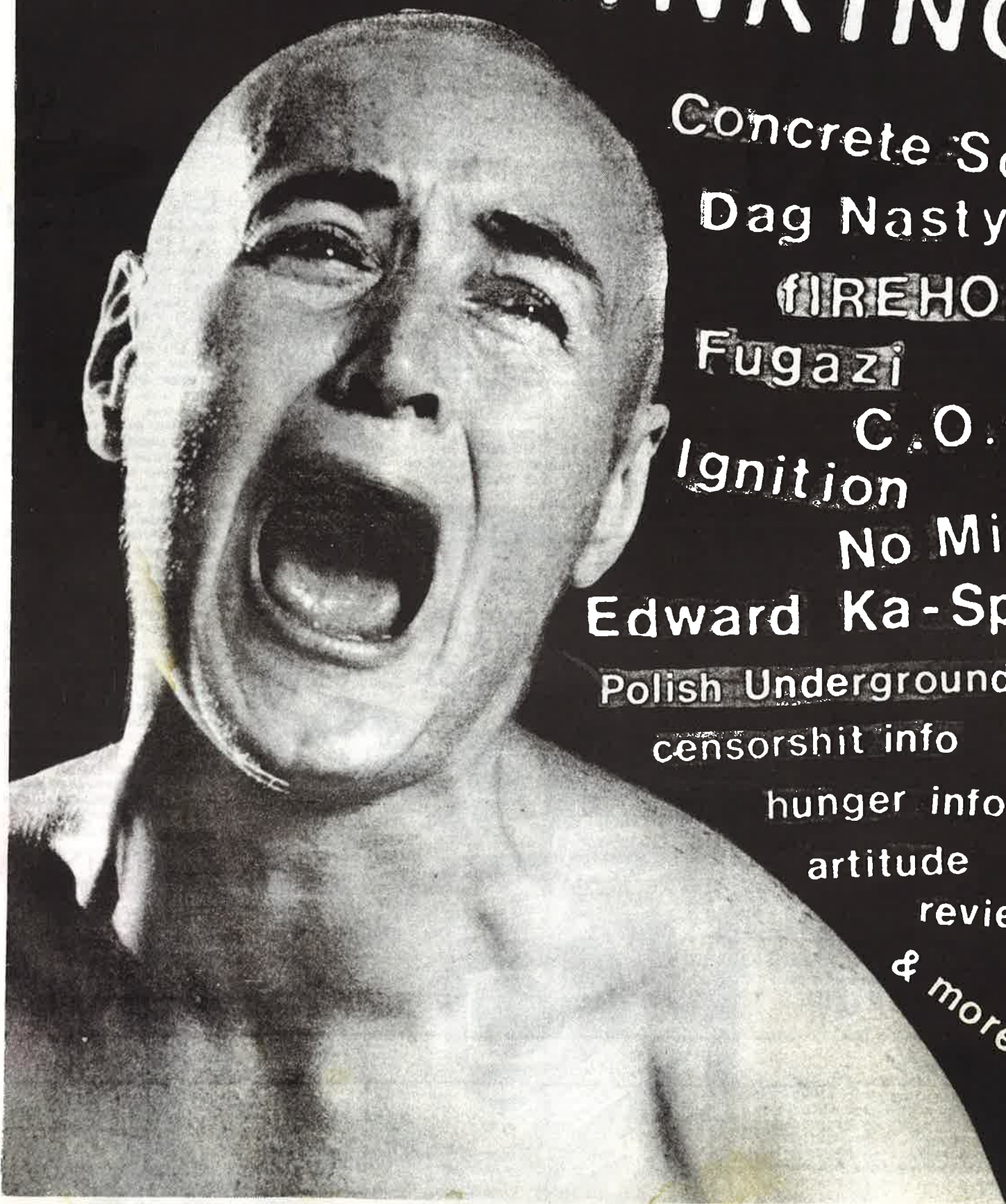
censorshit info

hunger info

artitude

reviews

& more!



STILL THINKING

THE TREE ISSUE

P.O. Box 367, Stn. 'A'
Mississauga, ONTARIO
CANADA L5B 3A1

STILL THINKING ?

Here it is finally our third issue. It's almost been a year since the last - but we were wrapped up in releasing our first record as well as being lazy. We certainly hope it was worth the wait. If you have any comments be they positive or creatively critical be sure to let us know.

We have decided to call an end to the zine side of Still Thinking. We are going to do one more issue which is scheduled to be out before the fall (i.e. return to school). But this will not mean a complete end to Still Thinking. The zine may continue but in a much smaller sense.

What we are planning on doing is concentrating on the record side of S.T.. We believe we have just secured a loan enabling us to make STILL THINKING a "big" indie record label. We have a few releases already planned. So if all goes well you should expect to see Still Thinking records in a store near you.

As for the last issue #4 if any one wants to contribute to it any way please contact us.

Thanks & keep thinking.

The S.T. Stress-Jellies

P.S. Sorry for the increase in our mailorder price, but the Post office keeps jacking up their rates.

P.P.S. Also for those of you who haven't noticed - S.T. now has a P.O. Box (see above) - Please direct all mail to this address as we can not guarantee a response to anything sent to our old addresses.

A small scale distribution system for world wide records & zines is in the works by Steve Perry, Shawn Chirrey & hopefully others. We would like to trade some of our local products for some of yours - or even take things on consignment. If there is anybody out there interested by this please contact us at the Still Thinking P.O. Box #.

PROGRESS?!

We are very Pleased with the results & reaction to our first release on STILL THINKING RECORDS. Through this Project we have experienced the trust, unity, caringness, & compassion of other people as well as let down too, but overall it was a Positive experience.

As for the benefit side of the Project ("Oh yeah! this was more than just another record wasn't it?") we are not as Pleased as we could be. We can not give you an exact layout of figures as we still have a few copies left & have not collected some money from our friends & distributors. But next issue we will Publish a complete breakdown of all the \$ involved. We currently Project that we will raise some where in the neighbourhood of \$300 for Tools For Peace. This is less than we expected & Projected when we first undertook this Project. \$300 is nothing to sneeze at but we are hoping to raise more funds through other methods (i.e. benefit shows).

As for the record it is almost completely sold out & we do not currently see ourselves repressing it (but who knows). So for you out there that have a copy it's a fairly rare record. We do Plan to put out other releases on STILL THINKING RECORDS & believe we have secured a loan to do so.

We would like to thank the following people & places who have helped us with the record: R.O.W., Record Peddler, Driftwood Pages, Eric Astor (S.F.), Matt Isom, Trent Reeve (Sold Out), Grant Horwood (Penslip), Portones, Steve Perry, Ian (Aspiration), Johnathon (N.P.W.F.), Derek Simonson, Bob Barley (Vinyl Comm.), Ruth Schwartz (Mordam), Karl (ott), & everyone else that helped

P.S. The PROGRESS?! 7" MAY possibly be released in Germany by a friend - more about this later.

THE STILL THINKING STRESS JELLIES:
Viktim A., Ryan B., Shawn C., Mike L., Chris S.

CONTRIBUTORS:

Derek Simonson - EDWARD KA-SPEL interview
Harry A. - DAG NASTY & FIREHOSE interviews
Maken - POLISH UNDERGROUND article
Simon Lawnmower - BILL C-54 article
Nicole - World Hunger article
John Crawford - cartoonage

PHOTOS:

Grace M. - C.O.C./Woody photo
Tomas BEEFEATER - IAN & ALEC N. some nice person - SOI photos
T.O. STAR - FIREHOSE
Maken - Polish band photos
Rita Laberto - NO MIND & DAG NASTY
Derek Simonson - PROPHECY KA-SPEL

SPECIAL THANKS & HELLO TO:

Albert B. for the priceless printing help, C.O.C. (May Woody!), SOI, Ian & Alec & the Mackaye clan, FIREHOSE, EDWARD KA-SPEL, NO MIND, DAG NASTY, Maxium Rock 'n' Roll, CMRY, Jello, Mordam (Tommy S.), Steve Perry, Scott 'Big Bucks' McQueen, Kalv (Good Hornin') & HERESY, Sean & DESPERATE MINDS, Mark & A.D.S./A.G.C., rasta wood, Eric Astro, Sarah Marcus, Joel & HIPPICORE, Terry and his D.O.G.'s, Sean of COMMON GROUND, Matt Isom of R&B MEMACE, Carsten Meissner (Wie Gahls!), Daragh Hayes, Theun K. of DEFINITE CHOICE, the process of sleeping, Tim Lamb of LIGHTEN UP 'zine, Nicole of URSL-DRP, Grant of PENSLIP, George from P.P.P., Trent Reeve of SOLD OUT, Karl of O.T.T., Dana of LITTLE EARTH, HATES, Jill Heath, Gary I of I RECORDS, entropy, Brian IT, Haany of PEACEVILLE, Debbie '93' Fowler, Darrell of SATYR Prod., Peppermint Schnapps, Carrie from Hollywood, Vlad for the S.T. logo, Calvin, all the cooonal bands on our 7" compilation, no one, Justin Lovely, Simon Macroft, Gandhi, sister Viktim; Preeti, the Postigo family, Danny and his Spider, Tanya & THE GRATEFUL DEAD, Osmales from BRAZIL, Peta, Simone - Andrea - Kevin - Anup & all of Burlington, The Athletic Dept. (and their photocopy code at Port Credit Secondary School) for the FREE photocopies - suckers!, all the clowns at PCSS, Philly & CKLN, Robert Carprick, parental units, facial butter, Mother Earth, Lori, Grace, Vince, Ayube & apologies to all those who we have forgotten!
LIKE! Glenn & AT WITS END

STILL THINKING
ZINE

SOLD OUT

#1 D.R.I., 7 SECONDS, CRUCIFUCKS, RESISTANCE, Stuff, Art, Reviews, OF ISHMAEL, INDEPENDENTS, HYPE, Skate more crud.

#2 CHUMBAWAMBA, DESPERATE MINDS, DESTRUCTIVE SYSTEM, DEATH OF GODS, DEAD MILKMEN, VAROSHI FAME, DARREN COPELAND, Animal Rights, [Reviews, Anti-Art, Humour and Cogitations.

#3 CONCRETE SOX, FIREHOSE, C.O.C., DAG NASTY, IGNITION, FUGAZI, EDWARD KA-SPEL, NO MIND, Polish Underground, Censorshit in Canada, Reviews, Attitude, and Contemplations.

Canada America Overseas : \$2ppd (CAN \$) : \$2ppd (U.S.\$) : \$3ppd (U.S.\$)

CASH OR INT'L M/O's ONLY!

STILL THINKING P.O. BOX 367, Stn. A Mississauga, ONTARIO CANADA L5B 3A1

VIKTIM

YOU WILL GROW

CORROSION OF CONFORMITY

Although we did interview COC not too long ago, we thought we should publish this more recent interview when they played at the El Mocambo because it revealed more of the bands' beliefs. This interview took place in their van with Woody (guitar) and later joined by their new bassist Phil. Onward Christian soldiers!

ST: You seemed very displeased with your record label (Important & Death Records) because they've been forcing you to do stuff and they left out the important insert in many copies of the "Technocracy" EP.

W: Well they never forced us to do anything. We're not really on Important—we're on the Metal Blade thing. This new one ("Technocracy") was distributed by Important.

ST: But weren't you "forced" under contract to put out another record?

W: Oh yeah, that's what we were forced to do, just to release another record with them. They wanted us to do an album with them, but we didn't want to; so we gave them four songs for the 12". Now we're done with them—out of there and it's all done with.

ST: What label do you think you're going to go to now?

W: We don't know yet, we're just.....

ST: But you wouldn't go with [Metal Blade] again?

W: No! No! No way!.....We've been talking to a few different people, but nothing really solid. We were talking to SST for a while, but I don't think it's going to happen.....it's just that there putting out to each stuff. We want someone who can get really serious with it and push it.

ST: I think you mentioned before that you got an offer from ELEKTRA...didn't you?

W: ELEKTRA....yeah. Most of the major labels are the same type of deal as the CAPITOL thing (investment in South Africa, building parts for nuclear weapons etc.). They're all looking to sign another band that they think will be the next MEGADETH or METALLICA. They want to sign something that's even more underground than that.....and we're one of the bands they're looking for. It's tempting though because it would really make it easier to reach more people.....but it's ridiculous.

ST: In general, what do you think of business getting involved in HC—does it have to be there?

W: It's always been a part of it. It's just now that it's such a commodity that really big business is starting to get involved. It's been getting involved for quite a while now. I think it's turned a lot of bands really sour.

(We start to speak about a lot of bands that come to mind.)

ST: ...then a lot of bands turn to satanic lyrics and shit.

W: It's pretty sad, but if that's what they want then that's cool. But that's just an example of the trend that a lot of bands are taking. The thing that really upsets me is that a lot of people, especially "punks" are under the impression that we're like that and it really bugs us out.....it's not that bad anymore. I think people are really seeing now what we're into and stuff. Maybe a year or so ago a lot more "metal heads" use to come to our shows—which is cool. But it seemed like a lot of "punks" were staying away. That really bugged us out because we didn't want to alienate anyone.

(Phil enters the van)

ST: With "Technocracy" you seem to be stressing your political beliefs a lot more.

W: I think we're really getting into more of that kind of stuff. Not really preaching out voicing our ideas.

ST: What do you really do to follow up on your ideas, I know you do benefit gigs and things along that line, but are you into it in any other ways?

W: Just keeping the band going is a full time job. The main thing though would be the benefit gigs. We also attend, this is not a big thing, we attend rallies and things like that. Like there's always KKK marches down south and we're always there to oppose them.....just things like that.

ST: Well you're definitely not just sitting on your butts.

W: We're not saying "Oh we're out there always fighting the evils", but we try our best. For me, keeping the band on a certain level is a lot of work, I think that's where I spend most of my time.

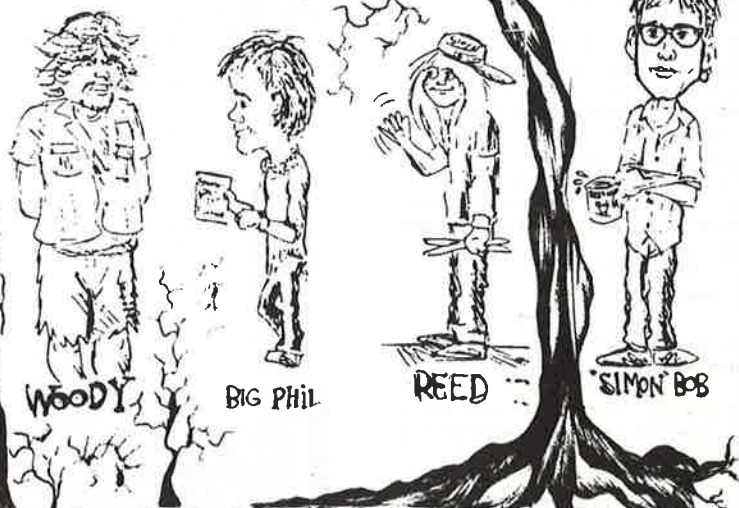
ST: What do you think about things like direct action?

W: How do you mean?

ST: Non-violent; everything from demonstrations to spray painting.

W: That's really weird because we just had an incident at home with some friends of ours. They've been spray painting a lot of stencils around town. There was a big BOYCOTT COORS stencilling campaign. The people who were doing it were also devout vegetarians; so there were several anti-veal slogans spray painted on the MC DONALD'S around there. There were a lot of problems involved with that because we were accused of being part of that. It's because of our reputation at home, and the people that hang out with us, and our old van. We still have that at home, so we were just a sitting duck for that. We've had a few problems at home with that recently so that's kind of a bad subject. I personally don't take part in that kind of stuff, I really don't oppose it.....just a few things about it turn me off. As far as demonstrations and things like that go, we take part in them. Especially if it's for something like the fucking nuclear power

plant they want to build in Carolina. They just opened and it's the last plant they're going to licence. There are just so many faults and people working there are giving anonymous stories to the newspaper about how faulty it is and how all the records have been falsified. It's like a time bomb and yet they're turning it on. The NRC (Nuclear Regulatory Commission).....that's just getting major opposition, I just hope they don't open that. It's just another example of people going "Yeah, we need nuclear power—we want the power plants". Then when it comes time to put the waste in their are its "No! No! No!". The realities of it, they're all scared of it. It's so weird how they're all so pro-nuke. People down there and people everywhere, about certain subjects, are screwed in the head, because they don't know all the facts.



JUST WHEN YOU THOUGHT IT WAS SAFE TO READ ANOTHER FANZINE... **INTENSE III**

BLOOD CURDLING INTERVIEWS WITH C.O.C., RHYTHM PIGS, DR. KNOW, D.R.I., MEATMEN, PILLSBURY HC, and ALTERNATIVE INUITS!

\$1.75 Ppd.

SEND TO **INTENSE**
C/O DAVE
4100 LAWRENCE AVE.
#310, WEST-HILL
ONT., M1E 2R9
CANADA

PLUS REVIEWS OF all sorts, poetry and **SPLATTER!**

What's better than a bushel of baldies?



LIGHTEN UP #6!

the fanzine that features:

Duck Duck Goose, Screaming Trees, Glass Eye, Warzone, Opinions, Poetry, Reviews, Photos, Art, and oh-so-much more!

Send \$1.00 to:
—Lighten UP—
#8 Wingfield Cr.
Little Rock, AR 72205

CORROSION OF CONFORMITY

ST: Do you think HC has become more of a stereotype then an ideal or belief?

M: Actually in the past couple of years, aside from the "cross-over" thing, I think it has improved. To tell you the truth I don't really see it as so, but of course I'm not really that negative of a person, but I really don't see it as still going down. The people that I meet are a lot more aware and intelligent then they were before. It seems a lot more maybe I'm just wrong, maybe it's just that I meet certain people like you guys whenever I go somewhere. To me I don't agree..... I don't think it's as stereotyped as it used to be. Of course there's a lot more but I think it has gotten better, just from what I've seen, but then again I don't get everywhere. What do you guys think.....around here?

ST: We see some good and some bad.....it depends. We also see a lot of people getting out of HC. They got into it because they like the ideas, then they get totally turned off because there's a lot of negative stuff happening. Occasionally there's violence at shows, then they totally get out of hardcore but retain the ideas. But we still see a lot of good and some bad.

M: Hmm.

ST: Okay, now what's the story with the boxer shorts?

M: It's just comic relief. They're kind of fun. Sort of a different thing, nobody else has really had them.

ST: Everybody else had coffee cups or hats.

M: DESCENDENTS had a good idea with the coffee cups. The hats are old, they're all washed up. Everybody has t-shirts and stickers. They're the mandatory or obligatory thing to have.

ST: What does the word "peace" mean to you, and do you think it is possible?

M: What do you think Phil?

P: Yeah I think peace is possible, but first people.....

M: Of course peace is possible but realistically I don't think the whole world will be at peace.

P: Well to me, I think before any kind of peace is possible I think a lot of people in this world are going to have to change their attitudes about a lot of different things, from the biggest things to the smallest. Our culture is so fucking arrogant - they just take everything for granted. This change in attitude has to come from everybody in the world. This has to occur before peace is possible.

ST: But what is it to you?

P: To me, peace is just people being laid back. As well as accepting and being more tollerant of people. Just accepting other people, different cultures and different ways of thought.....and learning not to infringe on other people's rights. Peace will be possible when people look at themselves as human beings and not as white, black, "punk rocker", gay, straight etc. When that comes around that's when peace will be possible. Until people get out of their little bullshit cliques things will not change.

ST: That even happens within HC.

P: Oh definitely, people just get into their own thing and don't want to listen to what other people have to say. They don't want to begin to challenge their own ways of thought, which I think is really important. Don't ever be completely set in your ways, always be open to change, and if not at least be tolerant of other people.

CORROSION OF CONFORMITY
P.O. Box 5091
Raleigh, NORTH CAROLINA
27650, U.S.A.



EL SALVADOR · CHILE · AF-
GHANIS · TANIA ·
BEIR · AFRICA ·
IND · DURAS ·
UG · EMALA ·
THIOPIA ·

ENDLESS STRUGGLE

ANARCHO-PUNK 'ZINE

ENDLESS STRUGGLE ZINE
(ex- Secret Burial)
Issue No. 6, out Jan.
1st. 36-40 pgs,
8 1/2 x 11. Articles on
Anarchy, El Salvador,
Crass. Interviews;
Accused, Ripcord, Sub-
verse, Desecration,
US Distress... art,
opinions, revus, etc.
Poster! Photos!
\$1.50 ppd (US or Cdn)
\$2.00 ppd (Europe).
or trade zines & ads.
to: #1-1145 Lily st.,
Vancouver BC V5L 4H5
Canada. Order Now!
Chaos later? Hahaha.

CORROSION OF CONFORMITY update: Currently C.O.C. are singerless as Simon Bob decided to return to the UGLY AMERICANS. As well former member Mike Dean has joined up with the former NEON CHRIST bassist & formed a new band FINAL OFFERING. Right now the corrosion boys are writing & working on new songs, of which they have done over 30 so far. Plans for a new album are on the horizons (i.e. they don't know for sure).



The following is an interview with British thrashers CONCRETE SOX, it was answered by mail by Les:

ST: We hate to put you through this again but would you be kind enough to go through your numerous and confusing line-up changes?

CS: OK, here goes. The original members of CONCRETE SOX were John (drums), Andy (vocals), Vic (guitar), and me-Les (bass). After about six months Andy left and we decided to go 3-piece. This worked pretty well for about a year, and as the music and lyrics got more completed we decided to draft in another vocalist, and this was Shaun. During a short tour of Germany in Sept. '86 I left the SOX due to personality clashes and stupidity on my behalf. Back in England John left to work on vocals with HERESY by this time Shaun too had left. Well after about 2 months me and Vic were getting on better so we decided to reform the SOX as we thought alot had to be done, we asked Shaun and he joined back with us. This then put us in a position of looking for a drummer, and soon we found one in Andy, who also drums for a band called CITY INDIANS. So now the SOX are at full strength with material now being our best ever.

ST: With the split LP it seems you've side stepped the subject of animal rights, which was very present on the debut lp- was this intentional?

CS: No not really, it just happened that way. We haven't dropped the subject of animal rights, we still feel very strongly for their plight. On the new LP (soon to be released) we cover the subject from a different angle. We have a song called "Facts" which reveals how many drugs and crap like that are pumped into meat and basically how unhealthy that shit is, we hope of course to get across to people this way as well.

ST: Why did you (Les) not appear on the split SOX/HERESY LP?

CS: Well simply 'cos I wasn't in the band at the time.

ST: From your lyrics it seems that you are very in favour of Socialism, are you also supporters of the Labour Party in the UK, as they've not exactly been angels in the past themselves?

CS: No, we are not staunch supporters of the Labour Party, but during the last elections here that was our only hope. Now we have to wait I should think untill 1992 for general elections. Things are getting worse, the Tories true fascist ideals are being slowly revealed to the general public. It would of been better to try & work things thru the Labour Party, but now we have to look to other directions. The Tories in the next five years will try & ban trade unions

and eventually get rid of any Socialist party altogether, you know so then it would be just like the States. We cannot let this happen so we've got to think quicker and more positively. As you probably know this country is now split in two, the majority of Rich in the South and majority of poor in the North. Because of this factor and many others more people are going to rebel within themselves and then hopefully together, we've got to organise now, with or without the help of the Labour Party, before it gets too late. What I meant by 'our only hope' was in the sense that it would of been a little breathing space, now we have to get more drastic. It might sound a bit muddled but what I mean to say is that we don't really see a quick solution to the problems here. We think it must be done slowly, it took 100's of years to create this shit, it will take as long to break down all of it!

ST: why is it that you have adopted socialist beliefs, were as many UK HC bands follow the anarchist path like bands like CRASS?

CS: Yeah alot of bands have taken ideas from the likes of CRASS etc., and adapted them into their particular views. The reason being was that the way of life CRASS sought after was great to a certain extent, but to me they were too forward, so in our case we incorporated some of it into our ideals, but first we must have Socialism, you've got to first have people to trust each other, and fade out hates such as racism etc.. Other things to fade out include greed, power, and general exploitation that cause pain & misery, it's no overnight job, it will take alot of years, people won't accept things with a click of fingers. Basically that's why we are not what we can call true Anarchists.

ST: How is the scene in Nottingham?
CS: The scene in Nottingham is quite good but it's been better now we have a link-up with the Derby people. Andy our drummer is from Derby, so we've got to know lots of people there thus making our scene stronger, but of course it could be better. There's a few gigs here but we don't really have a regular place. I organised a Nicaraguan benefit gig in April here in Nott'm, but the police managed to close the place down (well we can't have any more gigs there). I lost my deposit on the place due to the toilets getting wrecked by some idiots, then apparently there was some fighting outside & arrests. But this trouble doesn't happen very often, in fact hardly at all now. Andy regularly puts on gigs in Darby.

ST: Over here a lot of HC bands are starting to appear in glossy metal magazine, is this occurring in the UK as well? Also would you ever consider signing to a major label?

CS: It hasn't really reached any HC /Thrash type bands yet, but if you've got it overthere we'll get the shit overhere. We've had thrash bands here turn into (sold out to) heavy/death metal. Bands such as ONSLAUGHT and SACRILEGE, and next in line will probably be VARUKERS who are now called ARBITRAITOR, they are now total metal. We would ourselves never sign to a major label that was involved with EMI, or any label that veers towards the right wing, never a pact with fascist scum! We would however sign to a major independent label, unless Manic Ears Records could give us the scope we need, we do need to get over to alot more people, but don't get me wrong we would never sell out. It just shows you what groups like ONSLAUGHT etc. will do to make it big, cash & rock -star wise, using punk/HC to get them off their feet then they shit on it!



ST: What type of bands are you into as every time we see photos of you you're always wearing American HC t-shirts?

CS: We listen to loads of bands mainly HC & Punk type bands, but a little metal, such as TROUBLE, METALLICA, NUCLEAR ASSUALT, ANTHRAX, BLACK SABBATH. Andy listens to PENI, CHUMBAWAMBA, CRASS, SPERMBIRDS, etc.

ST: Did you intentionally leave out the melodic sound occasionally present on the 1st LP (ie keyboards & melodic vocals) and move towards a more heavier sound on the split LP?

CS: No not really, we've never really thought of it that way before. We just concentrate on our stuff, some of our newer stuff has a more HC feel to it & some of it has a more heavy feel to it, we're trying to vary it quite alot, we want to appeal to both sets of audience (metal & HC).

ST: Did you ever get a response from S.O.D. over your song "Speak Siberian Or Die!"?

CS: No we didn't get a response from S.O.D., they have probably never even heard of CONCRETE SOX! Well we took "Speak Siberian Or Die!" as a title just as an example to say 'speak anything you want and live!' A lot of people thought that S.O.D. were a joke, but we & alot more people see thru them. The song "Speak English Or Die!" was supposed to be directed at the spanish etc., talking people in New York. Yeah S.O.D. love the American way of life and their gov't, it was obvious from their interviews, in fact it came across to us that they didn't think it was right wing enough! The difference between us & S.O.D. is that they'd beat people up rather than talk about differences, mind you we've come to blows before over heated discussions especially when some bastard says 'all niggers ought to be made into slaves!' I think that sort of attitude cannot be accepted at all.

ST: Does CONCRETE SOX have any views on religion?

CS: Yes we hold views on religion, we absolutely despise it! Religion glorifies war, racism, sexism, & so forth, it is one of the evils of the world. How many wars has it caused? Countless! We have a song on the new LP called "Rumour Well Out Of Hand", about the Islamic religion stating how oppressive it is and dangerous to people's freedom. It's the fastest growing 'religion' in the world, is this a sign of the times?, a religion that publicly kills & dismembers people for theft etc.! Also on the LP we have another version of "False Insight", musically it's better but the lyrics are the same. It's about a story (incident) that was covered by the press over here. A vicar's daughter was raped in a church, 'christ' it made front page news, not because a woman was raped but but they took it as if fucking Jesus himself was sexually abused! You never heard of women raped on Council estates etc., also the media here (Tory media) basically make out that the majority of women more or less asked to be raped, but not a vicar's daughter! Things like this make our society sick! Oh yes I fuckin' love religion!

ST: Honestly now, are the CONCRETE SOX making any money?

CS: Right, hear this, it's the honest truth! We have hardly made any money at all off our records, we had about £700 between us off 'Your Turn Next', yet we were promised £1 for every record sold after recording & pressing was paid off, it has sold 5000 copies so far! As for the split 12" Shaun & Vic haven't received anything yet and I doubt if they will from Dig, he's a fuckin' rip off bastard, a typical money making capitalist. Shane of Manic Ears has promised us £2 for each LP sold after pressing costs etc., have been paid off, we trust him as we would trust others, all we want is to have decent equipment, I have had the same bass for 4 years, it was second hand when I got it, and that is the same with Vic's guitar. I have £200 fines to pay, and about £500 rent arrears on my flat to pay off. Andy's had the same kit & symbols for 4 years.

ST: Were did the idea to put feet all over the cover of the split LP come from?

CS: I think it was John's idea to have 'em put on, I don't know why but they had a good effect.

ST: Do you think you'll ever come over & tour North America?

CS: Yeah sure we'll be over next month! Fuckin' hell if it takes all our time to get to Germany, the only way we'll get to the states is if we get at least some of the plane fare paid for us. Maybe if the new LP does well we might get some one to finance us tour & we'll pay 'em back after the shows. We'll have to see.

ST: Any last thoughts?

CS: I always get stuck on this one, sorry but all I can say is thanks to everyone who has helped us, STILL THINKING for the great questions & support, plus all the 'zines we've appeared in. Everyone keep the good fight up, unite & go forward, love 'n' peace-Les of CS.

WRITE to the SOX:
C/O Les
82 Kingsthorpe d.
ST. Ann's,
Nottingham,
NG3 3BA
England



THREATENING SOCIETY

THREATENING SOCIETY #4 has interviews with B.G.N., UNIFORM CHOICE, PRONG, JUSTICE LEAGUE, DENUNTIERS, LAST OPTION, DESECRATION (A2), YOUTH UNDER CONTROL, and INNER STRENGTH. Plus demo reviews, show reports, and record reviews. Send \$1.50 in the U.S. and \$2 elsewhere directly to MIKE LYNCH / 4532A N. CHARLES ST. BALTIMORE, MD 21210 / USA

CANAXCORE The compilation

60 MIN. ALL CANADIAN HC COMP CASSETTE WITH:

- SONS OF ISHMAEL
- FALSE SECURITY M.S.I.
- PIECES OF DRUG
- the RESISTANCE
- PROBLEM CHILDREN
- SOCIAL SUICIDE
- RABID DEVIANCE
- SYSTEM OVERLOAD
- DIOXIN
- the NUNFUCKERS
- PRATRICIDE
- ADVERSITY
- NO MIND

ONLY \$20!! NAH, JUST KIDDING, NON-PROFIT!!

K. ASHICHA Craig Capron 40 Fielding Cree, Hamilton, Ont. L4V-2P6 CANADA	AUSTRALIA Andrew Heppinstall PO Box 110 Whyalla 5600 South Australia AUSTRALIA	EUROPE Alexander Arz Kurfürstenstr. 10 5400 Koblenz WEST GERMANY
--	---	--

\$2.50 pp, orders outside Canada in US funds) (\$5.00 Australian pp, outside Australia HC cash) (\$4.00 DEM. for all (Europe))

VEGETARIAN & VEGAN RECIPES

Here we are with another installment of Still Thinking recipes for you to fill your mouth with. I hope some of you out there are finding these of use. Anyone out there interested in trading recipes or wishing to contribute a favourite of your own just send it in.

Tempeh Sloppy Joes (for 5 People)

Ingredients:

20 ounces of tempeh
3 tablespoons of oil
1 large onion, chopped
1-2 cloves garlic, minced
12 ounces of tomato paste
3 cups of water or stock
2-3 tablespoons cider vinegar
2-3 tablespoons of sweetener
1 tablespoon shoyu soy sauce
1/2 tablespoon dry mustard
1/2 - 1 teaspoon fresh ginger
pinch of cayenne
2-3 teaspoons chili powder

Preparation:

1) Crumble the tempeh into small pieces. Then saute it in oil until it is well browned.
2) You will use the rest of the ingredients to make the sauce. First saute the onions & garlic in oil. When well done add the remaining things & simmer for 10-15 minutes.
3) Add the tempeh & simmer for another 10-15 minutes. Add more water if needed.
4) Serve over bread or buns or pita. Preferably whole wheat.
5) Eat!

Information:

Tempeh is a "cake" made of soybeans & bacteria culture. Tempeh is also a good source of the vitamin B-12 which is a nutrient rare in most plant foods.

Carob Pudding

Ingredients:

1 cup of sweetener (try demerara brown sugar, maple syrup or brown rice syrup)
1/4 cup of carob
1/4 cup of cornstarch
dash of salt
3 cups of soymilk
3 tablespoons of margarine (opt.)
1 1/2 teaspoons of vanilla

Preparation:

1) Mix well the sweetener, carob, cornstarch & salt.
2) Then add the soymilk & whip constantly.
3) Bring this mixture to a boil over medium heat. Be sure to still whip it constantly.
4) When the mixture is boiling lower the heat & cover it. Allow it to boil for 5-10 minutes.
5) Then remove it from the heat & whip in the vanilla & margarine (this is optional for you vegans).
6) Then pour it in a bowl, allow it to cool, then chill it.
7) Stuff your face.

FOOD FOR THOUGHT:

On the brighter side, here is some recent information I would like to add to this article. As of August '87 BURGER KING made a Promise to stop purchasing beef ranches in rainforest areas.

For those of you who don't know many fast food places are involved in destroying rainforest areas especially in Central America so that the can ranch cattle their & save a few cents on the price of meat.

Just to give you a picture of how vast & rapid this is taking place 100 acres every minute of rainforest land (mostly concentrated in Central & South America) is being bulldozed. This process is not only destroying land but it is also endangering as well as threatening & actually causing the extinction of life forms (be it plant, animal or insect) that are only indigenous to this area.

Let's only hope that Burger King will keep their promise & that the other burger giants will follow suit.

For more information on this topic I strongly recommend that you get in touch with:

RAINFOREST ACTION NETWORK
300 Broadway
San Francisco, CA
94133 U.S.A.



What's wrong with McDonald's?

Behind the cheerful smiling face of Ronald McDonald there lurks a horrible secret - the world-wide exploitation of people, animals, and the earth. To most people, especially children, McDonald's is just a bit of fun, a convenient place to eat. But the truth is far from funny, and once you have read this leaflet you'll never want to go into a burger bar again.

► **Starving the poor.** McDonald's owns vast tracts of land in poor countries like Costa Rica. While millions go undernourished, staple crops are fed to cattle for turning into burgers in the 'developed world' - a process known as 'hamburgerisation'. Animals consume much more grain than humans: 145 million tons fed to livestock produces only 21 million tons of meat and by-products. On a vegetarian diet Britain could easily be self-sufficient in food, but 90% of our land is used for livestock and we even imported food from Ethiopia during the famine there. It is no exaggeration to say that when you bite into a Big Mac you are stealing from the mouths of the hungry.

► **Raping the earth.** The world's

beautiful rainforests are being destroyed at an appalling rate by companies like McDonald's and Burger King, who use lethal poisons to clear the jungle for cattle ranching. There are 100,000 cattle ranches in Amazonia, and it takes 800 sq. miles of forest just to keep McDonald's supplied with paper for one year. An area of forest the size of Wales is felled every month. Loss of forest cover means rain sweeps in floods down the treeless valleys, causing soil erosion and desert within 5 years. This process causes at least one species of plant or animal to become extinct every four hours. Moreover, tribal peoples who've lived peacefully in the forests for thousands of years are being forced off their lands.

► **Slaughtering the innocent.** McDonald's menu is based upon the murder of millions of animals. Their deaths are barbaric - 'humane slaughter' is a myth. A Farm Animal Welfare Council report criticized every aspect of the procedure, from transportation to killing, where inefficient stunning often results in animals having their throats cut while still fully conscious. We have the choice to eat meat or not; but the 500 million animals massacred for food in Britain each year have no choice at all. Could you yourself kill the animals that McDonald's puts in its food.

► **Ruining your health.** McDonald's food is high in animal fat, sugar and salt, and low in fibre; precisely the sort of diet which in numerous reports has been linked to heart disease, cancer, diabetes and arthritis. It's also full of chemical additives (to disguise the awful taste) which, it is estimated, cause 1300 cancer deaths per year in Britain. Junk food produces obesity because although high in calories, it lacks bulk and hence induces overeating, possibly leading to food poisoning, as meat is responsible for 70%

of such incidents, with chicken and minced meat (as used in burgers) being the worst offenders.

► **Exploiting their employees.** For workers in McDonald's and other burger chains pay is low and conditions bad (staff turnover is 80%). A recent survey of their staff wanted trade unions, yet McDonald's has always resisted this, except in Sweden, and Dublin after a long struggle. Most of their workers are under 21 and black, people with little chance of finding alternative jobs - an endless source of cheap labour.

WHAT YOU CAN DO

Stop using McDonald's and all other burger bars who are involved in the types of exploitation already described. There are many wholefood/vegetarian shops and restaurants that sell excellent healthy food. Using them or growing your own veg (there are over 700,000 allotments in Britain), and preparing healthy food and sharing good meals, has a political importance too: it is part of the process of ordinary people taking control of their own lives to create a better society, without exploitation.



THE LONDON GREENPEACE GROUP has existed for many years as an independent group of activists with no involvement in any particular party. The people - not 'members' - who come to the weekly open meetings share a concern for the oppression in our own lives and the destruction of our environment. Many opposition movements are growing in strength - ecological, anti war, animal liberation, and anarchist-libertarian movements - and continually learning from each other. We encourage people to think and act independently, without leaders, to try to understand the causes of oppression and aim for its abolition through social revolution. This begins in our own lives, now.

Postal address: Greenpeace (London), 5 Caledonian Road, London N1
Open meetings: 7pm every Thursday, 6 Endsleigh Street, London WC1.
No copyright - use this to make your own leaflet.

INTERVIEW WITH ALEC MACKAYE

Many of us remember Alec MacKaye as the feisty young singer for THE UNTOUCHABLES and later on FAITH. His new band, IGNITION, is a big change from this early D.C. sound. WE spoke with Alec one fine Friday evening.

STILL THINKING: Could you tell us who is in IGNITION? All we know is that the guitarist (and yourself) were in FAITH.

ALEC: Yeah, he was also the bassist for EMBRACE—that's Chris Bald. The drummer, Dante Fernando, use to be in IRON CROSS and GRAY MATTER. The bass player use to be in a band called LUNCHHEAT and I use to be in FAITH and before that, THE UNTOUCHABLES.

S: So what was your general response to both the seven-inch releases—both records sound very much different from each other.

A: Well they're selling, they're all gone basically so someone must be buying it—but I don't know if they're liking it. But people are definitely buying it. But the actual reviews I've seen; I see MAXIMUM ROCKNROLL didn't like it very much and a couple of magazines said it was good but not that good or something....

S: Which one are you personally more pleased with?

A: Uh.....none of us are fully happy with it, either of them, we wanted it to be....you know—it's just not the way we thought it would come out, either of them. It's alright—but doing records doesn't all ways come out right I guess. We're gonna' go into the studio soon and start recording an album.

S: How come you re-released both of them, together, as one twelve-inch?

A: Well somebody called us one day and asked if we wanted them to do that—it was SOUTHERN STUDIOS. They were going to release it in Europe mainly, you know that's the big. Our stuff wasn't getting over to Europe much, there's only one or two distributors taking stuff to Europe. So SOUTHERN would put it out in Europe and it would be cheaper over there. When it comes to America it's going to be expensive I think.....imported.

S: Yeah, because we bought it here for \$9.98 Canadian....

A: Oh wait! It's on sale already—you can but it in stores?

S: Yeah.

A:cause we told them not to ship these over yet...

S: ...yeah we bought ours over a couple weeks ago.

A: (to himself) Holy shit.

S: Right now probably RECORD PEDDLER just distributes it.... they're one of the bigger distributors around.
A: Well right now we're trying to work that out—we told them we wanted it as cheap as possible...I thought it would be like \$7, I mean it's not like an album, I don't see how they could do that.

S: How come you didn't release it on DISCHORD as many people expected, because all past stuff that you've done has been on that label?

A: Mainly because DISCHORD couldn't put it out soon enough. The second single is half DISCHORD, but mainly because both times we wanted it out, we wanted it done quickly—we didn't want to wait, we were doing tours and stuff like that. DISCHORD is doing so many things now and before they weren't doing so many projects, that they were kind of backed-up.

S: How's the stuff on the album you're recording compared to the singles?

A: I don't know....I mean all the songs are kind of different, I like 'em all for different reasons but they're about the same. There are some newer songs that we didn't put out on either of the singles that I like a lot, so they'll be on the album. By the time the album comes out, they'll be old.

S: This is kind of a vague question, but, what different approaches are you taking with IGNITION that you did or didn't with FAITH?

A: Well it's kind of the same thing except now none of us are in school and we're now devoting more to actually doing stuff for the band, actually doing records, touring—with FAITH we never really toured at all. We were out of town just 3 or 4 times or something but with IGNITION we've already done 3 or 4 tours now, small ones but....

S: Well there's the obvious difference in sound.

A: Yeah well we have different tastes in music now, I guess. Just different people; we're a bit older.

S: When you were in THE UNTOUCHABLES, they were one of the first D.C. straight-edge bands that really got known. How have you seen the straight-edge thing change since then; with the emergence of bands like YOUTH OF TODAY and so forth?

A: I don't really know any of those guys that such, which seems kind of weird, but I don't.....from what I gather from kids who seem to act like them or are impressed by them—a lot of the kids seem too.....

S: Militant?

A:they're just not being cool about it! I mean it's kind of a "holier than thou" thing. Maybe I did that so I don't have any right to say that all...

S: Do you still follow that sort of lifestyle?

A: Yeah! I mean I personally do but I'm not as.....when I was 14 or 15, those were times when I was feeling sore pressured by other kids—it go to the point where I was almost threatened if I didn't going along and do their kind of shit with them. So I would be a bit more reactionary about drinking or whatever and then as I got more comfortable with myself I learned to accept other people. I think it's bad and people shouldn't abuse themselves in that fashion, but I also don't completely condemn them for it—it's their problem. My main thing is that people do whatever they do...people like to run around and get tattoos or they might run around drinking alcohol or do weird things that seem kind of dumb—it's their thing, I don't blame 'em.

S: Lyrically there has been a big transition from FAITH to IGNITION.

A: It's not really influenced by anything other than experience. Everybody writes the lyrics in IGNITION. Two of them on the first single are by Chris Bald and the other is by Chris Thosson. Different people are writing and I don't know about the other guys, but mine are my own thoughts. They have nothing to do with other lyrics I've heard.

S: Do you find that often you are compared with your brother (Ian).....like when MINOR THREAT was around, you (FAITH) were compared to them, and now with reviews and stuff IGNITION has been compared to EMBRACE—does that restrain you?

A: It's just an easy way of describing things, I don't pay any attention to it, because I've heard the most ridiculous comparisons that are completely untrue. I've had people tell me that we sound like a cross between HUSKER DU and..... something else. It's just silly stuff. Mostly what people try to do is say why they like your band or why they don't like it, and it's because it reminds them of some other thing and I don't really know.....I guess they can't think of adjectives or something. I haven't really read or heard many critiques of our band, which is weird—maybe just 3 or 4 magazines....

IGNITION.

IGNITION

ANGERIZINE
#1-2PPL - 100 BAIN AVE. & THE OAKS/TORONTO
ONTARIO/CANADA/M4K-1E8
ISSUE #1- ART, OPINIONS, PHOTOS +
ANIMAL RIGHTS, PROBLEM CHILDREN

S: Speaking of ridiculous, what do you think of the latest DAG NASTY single ("All-Ages Show")?

A: I think it is ridiculous and they're the worst band in the world!

S: We personally think it sounds like KISS.

A: I wouldn't doubt it. It's just incredible how stupid it is. When they started out I thought they were pretty reasonable, and then Brian Baker.....they kept honing (Ed-?) it down and making it worse and worse each time.

S: We heard there was some sort of conflict between them and DISCHORD and that's why they split to California.

A: It's just a money thing, that's all. (DAG NASTY) wanted to make more money and DISCHORD can't afford to pay much money-I mean not big money or real money. That's the only reason DAG NASTY exists, to make money. Brian Baker's the only one who's really in the band-he just hires them and fires them.

S: The name DAG NASTY seems to only exist because Brian Baker is in the band.

A: It's a smart move because it keeps all the same audience and so people will buy the next record no matter what (Ed-i.e., suckers like us).....he is a real good guitarist, I mean the cover of "Staring At The Rude Boys" is perfect and it sounds just like THE RUTS. I guess they're talented, but at the same time it's just about money. I'm not disappointed but more surprised when people tell me how much they love DAG NASTY.....it just sounds completely unoriginal.....anyway, enough of that.

S: Could we expect IGNITION to come to Toronto one day?

A: Yeah, actually we almost did right before we went to Europe, we almost came up with SCREAM...didn't they come up there?

S: Yeah, with FIRE PARTY.

A: We were going to also come up some time in September, but then we got a better tour "deal". We tour as much as we possibly can...right now we're taking a short break because our bass player is going to college and we'll probably do more during the spring break.....

S: ...then the "CHRIS GOES TO COLLEGE" commemorative album will come out! (laughter)

A: No, no, we'll think of something a little more original.

S: Is there anything important about IGNITION that you don't think we've touched on?

A: Probably....but I can't think of it right now. You know-we're just a band". Hopefully we'll play there.

S: How can someone get in contact with the band.

A: Just write to us c/o DISCHORD....anything else, more questions?

S: No, not really, our questions have gone a bit dry.

A: ...anyway, I'm gonna go eat some food.

Write for God's sake!!

IGNITION
c/o Dischord Records
3819 Beecher St. NW
Washington, D.C.
20007 U.S.A.

ALEC MACKAYE



FIRST ISSUE'S
MAIN TOPIC IS
ANIMAL RIGHTS, OUT
SCON, 2ND ISSUE ON
DISARMAMENT AND
MORE....

WE CAN CHANGE THE-
WORLD \$4.00

90 Minute cassette and INFO BOOKLET just \$4.00

KATLEA Anti-Scumti Fac-
tion Against The Gain 1/2
OFF A State of Mind
Desecration Group of In-
dividuals MDC Head St-
lence Cordial Spew Final
Conflict Atrocity Follow
Fashion Monkeys A Child's
Trust In God Poetry and
MORE

also
F issues 10-14
\$125 (postpaid) 15
26 pages each
Reviews, inter-
views, art, poetry, comics, articles,
opinions, more

and... a COPY OF THE
ALIVE AND AWARE
radio show, send a
90 minute cassette +
\$6.99 postage (or 2 I.R.C's)
for all the above
BRYAN PETERSON
15124 Hillside Court
Omaha, NEBRASKA
68154 (USA, natch)

DEFINITE CHOICE PRODUCTS (airmail prices)

the FANZINE: 40 pages a4/interviews, articles etc.

#3 with: extreme noise/c.o.c./youth of today/m.s.i./desecration +more \$4.-

#4 with: bambix/fear of god/chumbawamba/future now/r6vsvett +more

the RECORDS:

#1 LÄRM: 'nothing is hard...' 12 songs on a 7" + lyricsheet \$5.-

#1 + #2: european VHS system only/I hour each/in hardbox/compilations \$19.-

DEFINITE CHOICE / KOERIERSTERSWEG 21

DEFINITE CHOICE 3815NT AMERSFOORT / HOLLAND

think before
you drink!

FIREHOSE

Once upon a time there was a band called the MINUTEMEN. They played Punk music & put out many records & many people liked them. But this tragically all ended one day when their guitarist D. Boon died in a car accident. Then one day a boy from Ohio named Ed who was a MINUTEMEN fan went down to Pedro to Pester the remaining members. He was eventually able to form a new band with the two MINUTEMEN. This time around they were called FIREHOSE and they are a new band, with a new sound & a new direction. Below is an interview with bassist Mike Watt the man SONIC YOUTH calls "the softest hammer".

ST: How did you get mixed up with Punk rock?

MW: Well I'll tell you me and D. Boon always played in our room to records. And then we saw Punk rock bands in Hollywood, this was several years later, like 1976. They were lame guys, we didn't know how to play, and they were playing in front of people. Then me and D. Boon said this is a chance for us to do it.

ST: But you had to convince him for a while before he'd do it....

MW:..... Yeah he thought they were too lame. They were lame & I said "No shit!, listen we can do this!".

ST: Was it strictly 3 cords?

MW: Ohhh, worse than that, guys not even knowing how to tune their guitars, guys walking off stage with the amp still in the guitar pulling the amp off the stage. Just totally amateur, it demystified it for us.

ST: Yeah that's a good adjective.

MW: Yeah, you know what I mean. Before that we thought you had to be something special to make a record.... We didn't know you just went out and did them. I know that sounds really corny now a days but in the 70's it was very real.

ST: In "History Lesson Pt. 2" you said Punk rock changed our lives, how did it do this?

MW: By that way, by demystifying it. It changed our lives, we can come out the audience and try to be performers too, we can try.

ST: How did the REACTIONARIES form?

MW: REACTIONARIES that's our first attempt at Punk rock. Me & D. Boon were so scared to sing so we got this other man Martin Tamborovich to sing. We were 21 or 22 at the time and we sounded like BLUE OYSTER CULT & THE CLASH. We didn't have too much of a style and it was the very first time we had written songs on our own.

ST: Who was drumming?

MW: George Hurley.

ST: But you had to convince him before he'd come into it.

MW: This was before the REACTIONARIES, when I had to convince him. Before that me & D. Boon were still in cover bands. Just playing other people's songs & not for anybody. Just rehearsing them for ever. I didn't know what you thought we were going to do.

It was like building models, you go "Wow look, it's almost like the real thing." I guess by playing the song it's almost like doing the real thing. I don't know Haaa. It's like there's no idea of driving the tank, it's just building the little thing.

ST: How did the REACTIONARIES evolve into the MINUTEMEN?

MW: Well me & D. Boon got enough confidence to sing and we booted Martin. I said "look man we got to get our own sound, we got to do something extreme D. Boon. We've known rock'n'roll for too long." That's how we grew up, learning off records. So I said "Man we can't learn how to play different so let's just make the songs different. Like throw out the choruses, throw out the lead guitars, make them little, make them all one song." At first our whole set was one song. It was just our own way of getting our identity. It wasn't just enough once we got over that idea of just getting up there & playing. Man there's millions of guys just getting up there and playing. What we got to think about is making us a little different. So we threw out Martin and....

ST: Why did you throw him out?

MW: He didn't play anything & ever since we were kids we hated dudes who didn't play anything. Like "What the fuck, they're coasting in on our shit."

Ed FROM OHIO guitars and singing



ST: Did the MINUTEMEN consider themselves a Punk or a hardcore band?

MW: Well there was no hardcore yet that was a little later on... I'll tell you what hardcore was. In Hollywood there was 200 dudes who ran Punk rock, there we're hardly any Punk rockers. They usually didn't go out during the day time, they were ex-glitter people, the burned out glitter scene. Then these youth people in Orange County wanted to do... they couldn't play up in Hollywood, so they just started the whole thing in Orange County, that was hardcore. Rich little kids finding out about Punk rock.

ST: Oh really...

MW: Yeah, that's what it was all about. Then it got real youth & real social, guys going out with girls for the first time. I mean you have jocks, you've got to understand Punk rock didn't have no jocks, you had every misfit & neard. With hardcore it was a whole youth thing, you had jock guys, popular men, TSOL, big sports guys playing guitar. That was unheard of, there was none of that in Hollywood Punk rock, they were all fuck-heads & fuck-ups. So you see there was a big difference, both of them don't have much to do with music.

ST: Pettibone's art graces the cover of many MINUTEMEN albums, what was his contribution and influence on the band....

MW: He's a great man, he's taught me a lot about independent thinking. Ray Pettibone is a unique voice in America. See in America we have a hard time with satire sometimes, people take things oh very personally....

ST: Seriously....

MW: ..Yeah and Ray Pettibone is a breath of fresh air, and we always liked that. We always liked that & we always tried doing that with ours. "The Punchline" you know that song about the shit in the... ..it's sort of like a Ray Pettibone drawing. He's had a big effect on us.

ST: O.K. you wrote Pettibone is both the litmus test & the authority to denounce such tests, in "American Lynch Law"...what did you mean by that?

MW: ...Yeah "American Lynch Law", yeah what did he do to get the black man's phasing. Man he's trying to flesh out the bullshit. People use things such as cliches just to get into the party without thinking about what's really up. He is the litmus test.... When I was defending Jello, we were playing benefits for Jello Biafra. The reason I was doing that was not so much Jello's situa.... I knew if they got him they'd go after Raymond next.

ST: Oh really...

MW: Yeahh...he's way more dangerous than Jello Biafra.

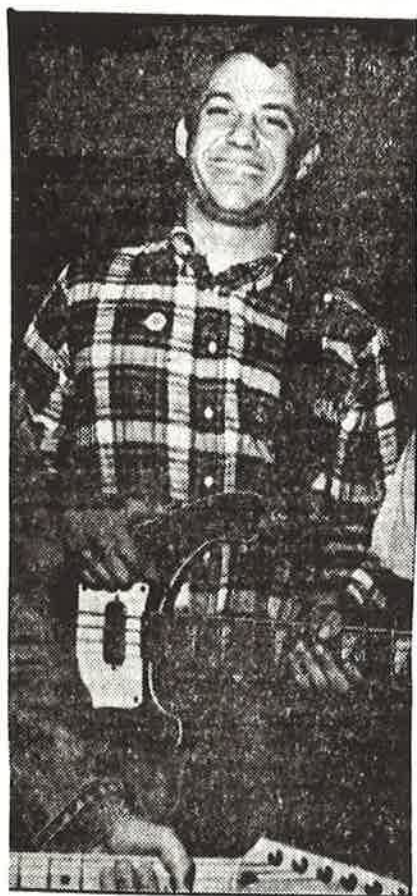
ST: With "American Lynch Law" yeah....that cut's right into it..

MW: Damn right & it's for real. The best People to speak about American bullshit is Americans. You shouldn't be ashamed about it, and Canada too, these countries are built by complainers. Built by complainers...and then People get pissed off when you complain.

ST: The MINUTEMEN started to get critical acclaim & to a certain extent so has FIREHOSE (Ed. Note: the L.A. Times voted them the best band in LA)-how did this effect the band?

MW: Not at all, we took it as some kind of coincidence & just kept on. Still even now with FIREHOSE, if we get it I don't believe it. I wonder if People are writing that for People who are reading it. I've learned not to trust that, also I think it will damage your own integrity.... Some guy who spend his hard-earned work money to come and see you, I believe that a lot more.

mike watt



bass (thunder broom) and some speaking

ST: You've commented in FIREHOSE about American intervention in Central America, how do you feel about that situation?

MW: I'm very much against American Policy in Central America. I'm very proud of the Canadian's for giving Nicaragua aid, not the contra's but the Government the Sandinistas. 'Cause we voted to give \$100 million to the contras.

ST: The MINUTEMEN were known as a Political band & to a certain extent FIREHOSE continues in that, but neither band aligns itself with any body of Political thought why not?

MW: Well I'm a democrat, but me and D. Boon were not Joiners. The Problem with Joining organizations is that the main goal of the organization turns into Preserving itself. That happens to everyone of them, it's the essence - how do you keep organized. So we always thought we'd be more effective working on the outside. Well Boon was killed so he's not here to say his words & I can't ask Edward to. But I still write Political songs. D. Boon once said to me "Your songs are too space bones" (that's my nickname). He told me to get more real, so I took a landlord note & it was very real, so I made a song of it. It was like head & body, D. Boon was more body. He knew how to reach People. "This Ain't No Picknick", he just had a fucking talent. And I always wrote Political songs, but I always thought I balanced them. With Edward...I don't even think Edward has voted yet. These are different days, these are the 80's....

ST: You said, "If they had their way me & D. Boon would have never been able to play", what did you mean by that?

MW: That's what I mean, without the Punk rock, without the breaking down of the bullshit, we didn't fit & I don't think we would have ever. For one thing we would have never had the confidence. But it never had the awakening, the gestalt of seeing what it's all about....That it's not some high & mighty shit handed down to us. It's in their for everybody to grab & molest & do what they want, to tell their story. That's what I was trying to get across by that. The "they" Part sounds sort of conspiracy oriented- "they". What we meant by "them" was....Partly us or ourselves. I don't know why we never wrote songs before Punk rock. I wrote one song when I was 15, "Mr. Bass King Of OuterSpace", that was the only one I ever tried, it was some sort of humour thing. So it wasn't just "them", it was "we" & "us". We needed that catharsis of lame guys getting up there to see this & witness this. We needed Johnny Rotten to get up there & holler at the top of his lungs.

ST: With D. Boon's death much of your Private life was made Public from the media, was that very difficult?

MW: Yes, very much so. But I can't tell my story without him, because he's a Part of it. I never did music on my own, he never did it on his own. I wouldn't be here if it wasn't for D. Boon. Yeah, I've had reporters come to my house & look where I live. Sometimes a lot of People think I'm full of shit. They think this is all some bullshit we've cooked up & that I live in L.A. near to Hollywood. So I let People check it out. That's how Ed FROMOHIO found me, see I was listed. I didn't know this, for 11 years I had the same phone number & it was listed. So he called me up, from the phone book. So maybe in a way it was kind of good.

ST: What motivated to get things going again bandwise?

MW: Well he came over (Ed) & played for me. To me it was like starting over. It was funny, I could not believe it, this guy came all the way from Ohio to fumble through some songs, I mean Jesus Christ. He didn't even have an amp never Played electric....

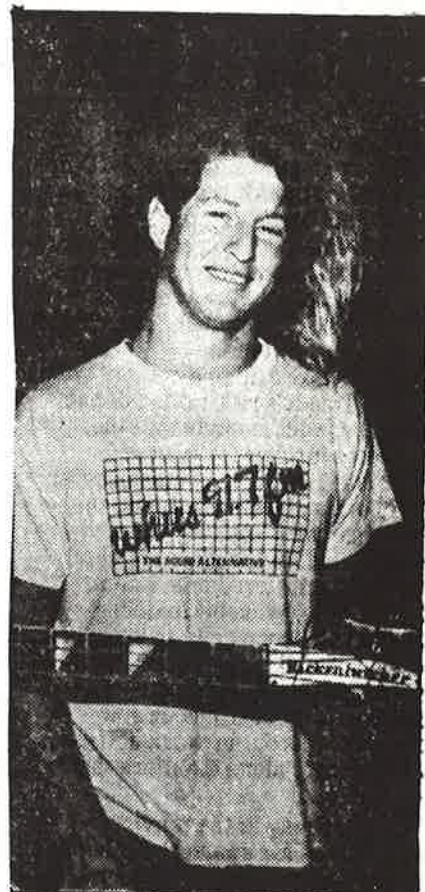
ST: He had a lot of balls...

MW: That's right. D. Boon never tried me out & I never tried him out, why not go for it. Fuck the way I met him was, I was by the Park in the Projects we lived in 'Pedro. He was up in a tree playing army with his friends, & he left out on me because he thought I was some guy named Eskimo. That's how I met D. Boon, it was a total random shot. I got that same feeling with Edward. Even though he's from so much different, so much...He knows trumpet, Piano, he's into U2, he's wearing little gloves with the fingers cut off... Haaaaaa. It's just different days, but these are different days, it's the only natural thing to do. If you've got a story to tell & it's meant to go on, then you've got to hand it down to some kid. Give him the chance we were given.

ST: What made you except Ed FROMOHIO?

MW: Well in a lot of ways I still don't. I'm dealing with the 80's, you learn to be liberal, you learn the soft line. You learn to really make sure you decide what are important things. Are you really going to get mad over U2? Or are you going to look at being grateful that this kid decided to come out & play with you. And that he is trying to build his own style. See no one could see me & D. Boon 12 years ago. With skinny ties & we did wear skinny ties a couple of times. Nobody would see that, they just saw this MINUTEMEN come out. Well you knew what the reaction was, most People don't. It was like this flying saucer came down from Mars. But we have a past too & it's gross & hooky like Ed. But here Ed's got to step right out & in front. And like "Oh my God, skinny tie!", and they see it. I feel bad for him sometimes in a way. But he's got balls.

george hurley drums



ST: What are the advantages of Playing with Ed?
 MW: That it's natural & that it's real. It ain't some hack who can clone D. Boon & stuff some Pillow under his shirt. This is a kid who really wants to Play in a band & learn what it's about. Just like we did. It's for real. I'll tell you bands ain't all about music in a lot of ways. They're about personalities. the way you hold your guitar, the name of your songs, the name of your band. It's weird. it's not a lot to do with music....haaaaaa...

ST: ...Also your hair..

MW: Right, those are the grosser parts of it, but there are other things. Like People want to know that he came from Ohio to Play with these guys, they just don't want to know we're this 3 Piece rock band. They want to that he's that guy who didn't know how to Play & came over & Played with these guys who lost this man. Is that weird, why should that have to fuckin' do with anything? It's 'cause that's what bands are about. Bands are about People way more than about a discipline like music. that's for Players. It's like when I see the bass Player up there, it's like "how's it going up there?" That's like working on the docks & going "How's your fork -lift been treating you?" For the dude who's using what ever you're loading up, it's his own thing. And that's the way bands are. See in "History Lesson Pt. 2" I said, I was E.Bloom, I was Joe Strumer. See that was me as a kid. I was day dreaming I was that guy singing those songs to other People. Man that had nothing to do with music. that's the weird thing. Then all of a sudden I'm among these guys & I'm Playing with them. It was just me & D. Boon Playing Guitar...

ST: So you jumped from the audience to the stage..

MW: That's right. You see & it has nothing to do with music. Now it's me & ed FROMOHIO Playing guitar, & that's important. That will be a story. Stanely Clark will not write that, even though he can Play the shit out of that bass, he ain't going to write that song, and he ain't going to mean things to People.

ST: What's the song "Chemical Wire" about?

MW: Telephone's, wires like living wires, like you got to get through and reach somebody. At the time Kira was having internship in Connecticut & you can't get any lower then the Paint on the road. I was feeling very bad. I had to drive her over there & then talk to her through the PHONE! That's why I always Play it with another theory, like the mail, it's like government. It's something outside your body, outside your will & initiative that you're relying on. Machines. inhuman, insensitive, no Personality, no feeling. But your making Pacts with them, there's a dichotomy in there. There's a dangling duality & I was Playing on it. There was also some good rhymes, you understand the thing of rhymes is that they force language into context...

ST: It make's you remember...

MW: ...But new meanings, because you're working on the rhyme. I think songs are ways of trying to say something you could tell somebody without telling them. It's real intense, that's something you can't do with a Position Paper or speech or even with a Spiel in between the songs. A songs has power. 'Cause People have told me some weird ideas about what they thought that song was about, it's good....

ST: Like what?

MW: About drugs or junk or cocaine. I was saying about the Paint & some guy was going "Yeah, the white lines on the road you know." But that's what they're for, they are for me reaching out trying to get a hold of People. Shove them though, not really tell them.

ST: You can see why though, your lyrics are so ambiguous that People would feed so many different things into them?

MW: In a way they're ambiguous, but to me they are very clear cut.

ST: Well you wrote them.

MW: Yeah, you're right. And I was going for the rhyme.

ST: O.K. what about "Another Theory Shot To Shit"?

MW: That's about the mail, same idea. The way I'm using it it's like a man & a woman making love. But it's also like the mail Processing your letter, in a way I see Parallels, same things. I think all the institutions we made & all the machines, they are all little imitations of what we see in ourselves. People say there are Problems with the government & stuff. It's 'cause were it started from, we've got fundamental inherent Problems with ourselves. How can we be separate & all together. So if you're looking for solutions, I think you're going to have to look where they come from. And when I go "Slow Down To Vote", I ain't against voting, People thought that was an anti-Political song. It was like were does this "Slow Down To Vote" come into making love, what the fuck.

ST: And "the Laughter Afterwords"?

MW: Yeah, because they can't really exist together. But they do. I see them coming from the same thing. D.N.A. telling the cell what to do is the same thing as me sending a letter over to Yale. See close your eyes, everything is subjective and all according to your own thing. But you open your eyes, this is Aristotle's study. You see that lantern, you close 'em & you open them, and it's there. See it's there with you & without you. Not everything really is subjective, that's the Primary duality. Even before that separate/individual it's with you/without you. So "Slow Down To Vote" of course, like your life's depending on it..

ST: But not really...

MW: ...What life...Haaaaa....Which life?

"IMAGINATION IS MORE
 IMPORTANT THAN KNOWLEDGE"
 - EINSTEIN, ALBERT

ST: What's "Making The Freeway" about?

MW: Well in L.A. we had People shooting at each other on the fuck-ing freeway....well I don't want to sound that topical 'cause it means more then that. It's Playing with that duality again. "How do you make a freeway?", "the freeway is which ever way". Are you kidding man a freeway is not a road, a freeway would be an open desert. See I'm Playing on that. I want People to realize that their words can trap their ideas. As long as they are conscious of that they'll be ok. You can't make a freeway, you can choose a way. But make a freeway is Politically exploited language. You want a "freeway", you want that guy to blow my fuckin' brains out just because he feels like it.

ST: It's not accurate language.
 MW: Language can't encompass human experience, it's a short coming. Like they argued for 100's of years whether light was Particles or waves. Then finally Einstein said "It doesn't matter!", they're backwards to begin with. They can't tell you more they can only make you believe in less. If you know that....there's good tension there to Play on.

MAKING THE FREEWAY

pounds, let's say pounds is the weight of the town coming down

all around, grinding me into round like the noun

that's found when you're looking straight down

a handgun barrel firing off a round, yo!

making the freeway safe for the free way.

and I'm drowning in the frowns of a million clowns,

making the freeway safe for the free way.

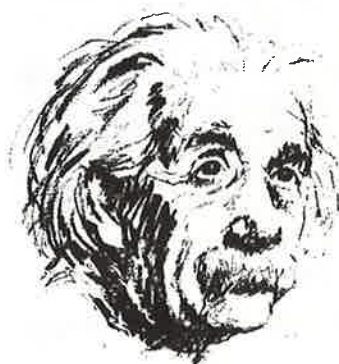
please write the

NREHOSE VOLUNTEER MUSTER ROLL

at p.o. box 1821,

san pedro, CA

90733-1821 USA.



ALBERT EINSTEIN
 1879-1955

FIREHOSE



Books

BLEONSKA, Celina &
BLOCH, Jonathan
"KGB/CIA"

An excellent book that covers many CIA and KGB covert operations all across the globe. Many of the actions carried out by these government organizations will shock you and make you force you to question whether or not the U.S. is much better than the U.S.S.R. "KGB/CIA" covers recent events up to and including Ollie North and His Flying Circus. The research and in depth analysis plus the rare photos make this book consistently impressive. To not read this book is to be ignorant of who really controls the governments of the world. (VA)

(BISON BOOKS LTD./ 176 Old Brompton Rd./ LONDON SW5 8BA/ ENGLAND)

BOOKCHIN, Murray
"Towards An Ecological Society"
Although I've not completed reading this, it's a great book. The book is a compilation of this anarchist writer's essays on ecology - from a philosophically radical position. A great book by a great author. I totally recommend that everybody check out this book publisher - BLACK ROSE PRESS. They have a large amount of "anarchist" books on many different ideas and issues. Send a S.A.S.E. for a catalogue. (SC)

(BLACK ROSE PUBLICATIONS/ 3981 Boul. St-Laurent, 4th floor/ Montreal, QUEBEC/ H2N 1Y5, CANADA)

BRAUNSTEIN, Mark Mathew
"Radical Vegetarianism"
BRAUNSTEIN takes a good in depth view at the much neglected vegetarian avenues of veganism and fruititarianism. He does it from an aspect of spirituality and facts, and delves into both nutritional and ethical aspects. It's very open and doesn't take the hard edged approach you might expect. Great for the "converted" and those considering conversion. (SC)

(PAMJANDRUM BOOKS/ 11321 Iowa Ave., suite 1/ Los Angeles, CALIFORNIA/ 90025, U.S.A.)

HAGLER, Louise (edt.)
"The Fare Vegetarian Cookbook"
This great vegan (total veg.) cookbook was developed and put together on a communal fare in Tennessee. The recipes are both nutritious and delicious. It also shows you step by step how to make your own soy milk, tofu, soy yogurt, soy ice cream, tempeh and sprouts. Also some good info on vegan nutrition for adults, pregnant mothers, children and B12. By far the best vegan cook book for taste that I've seen. (SC)

(THE BOOK PUBLISHING CO., dept. F/ 156 Drakes Lane/ Summertown, TENNESSEE/ 38483 U.S.A.)

KERSTEN, Holger
"Jesus Lived In India"
Despite what Jimmy or Jerry says, the Bible is a very inconsistent scripture. This book attempts to answer questions surround J.C.'s life before and after the crucifixion. The Bible doesn't account for five years of his life, and this is to have been spent in the far east. Many of the findings will shock your average Christian. i.e. Jesus studied Buddhism, or Paul was a lying

power hungry anti-Christian. Kersten, a teacher from Germany, spent three years in Asia researching and deciphering old scriptures. Kersten doesn't pass judgment, here merely states his findings and different theories. This book is also accompanied with photographs of Kersten's findings. I imagine that "Jesus Lived in India" is nearly impossible to find in North America, so I encourage you to order it. (VA)

(ELEMENT BOOKS LTD./ Longmead, Shaftesbury/ DORSET SP7 8PL/ ENGLAND)

PINLOTT, John (edt.)
"Guerrilla Warfare"
This book's format is similar to "KGB/CIA", but the analysis is the opposite. The viewpoint of the book seems to sympathize with the American Government; considering of course that the editor is a senior lecturer at The Royal Military Academy, it's only logical. The book states that the Contra "Freedom Fighters" are Nicaragua's only hope for liberation, and other bullshit in the similar vein. A very "pinkophobic" book. However the book is good for just general information. i.e. dates and parties involved etc. (VA)

(THE MILITARY PRESS - distributed by Crown Publishers Inc.)

FLIPSIDE #54
From a fanzine that usually doesn't do much for me, I was surprised to see myself grabbing for this their Ten Year Anniversary Issue. Basically it's a reprint of interviews and articles from each of their issues from the past 10 years. You name it almost every band is in here, big or small. It's like an Encyclopedia Hardcorica. Get it! (SC)

(FLIPSIDE/ P.O. BOX 343/ Whittier, CALIFORNIA/ 90608, U.S.A.)

Tapes

AT HITS END
(demo)
Very powerful and moving stuff here from this Maryland foursome. Some of it sounds like early DAG MASTY, but there is more of a variety of playing style present. The lyrics are very contemplative and I've been told; depressing - I disagree. Excellent work guys! Now let's see some vinyl! (VA)

DESTRUCTIVE OUTRAGE
"Violence I"
This demo features 6 songs by this not extinct band. The powerful and crunchy sound also combined with good musicianship may grab some of you. If the angry lyrics (even admittedly bad by the band) can be ignored, it's well worth a listen. (SC)

(63 U.S./ Glenn Klaus/ 6212 Clearwood Rd./ Bethesda, MARYLAND/ U.S.A., 20817)

HATES
"Xenophobia"
Original, this is nice to hear; not the same dribble. Buy it. (ML)

(CHRISTIAN ARKHITEN/ 4200 N34th, BOX 132/ Houston, TEXAS/ 77092, U.S.A.)

HET ZWEET
(self-titled)
Blasting repetitious loops of sounds that remind me at times of an Australian aboriginal tribe. The 4 "songs" sound like a cross between a factory's hum and drone with the beating of tribal drums. This sounds totally repetitious with little or not change, but I love it and really recommend it. If you're into industrial/experimental stuff you should check out SOUND OF PIG MUSIC (Ed. - Hey All!) as they have 100's of affordable tape releases - send a S.A.S.E. for a catalogue. (SC)

(SOUND OF PIG MUSIC/ c/o Al Margolis/ 28 Bellingham Lane/ Great Neck, NEW YORK/ 11023, U.S.A.)

LITTLE EARTH
"Native Land"
This demo was a definite surprise as I've not heard such Canadian reggae based music - ay less definitely, as this tape has shown me. It's hard to pin down the music into any category as it flows from reggae to dub poetry and a wee bit of jazz. Perhaps the uncategorizable sound is what kept it fresh and intriguing for me; the only thing lacking is power. The deep rooted caring and political lyrics delving into human nature and human rights were definitely appealing to me. I look forward to future works. Jah! (SC)

(LITTLE EARTH c/o Dana Theodore/ 140 Elaridge Dr. #623/ Toronto, ONTARIO/ M6B 1B1, CANADA)

V/A
"At War With Vivisection"
Featured on this comp. tape are some well known and lesser known HC acts like: A.D.S., ARN THE INSANE, RABID DEFIANCE, DIOXIN, ADVERSITY, NO FRAUD, MAXIMUM SECURITY, CHAOTIC SUBVERSION, STATE OF DECAY, & SQUANDERED. And the fact that this is a benefit as well for the A.L.F. makes it that much more worth having. (SC)

(94 CAN/ Spencer Mak/ 5334 Yonge St., suite 2033/ Toronto, ONT./ M2N 6M2, CANADA)

V/A
"Step Forward 81"
Featured on this shared live tape are YOUTH UNDER CONTROL, BACK TO BACK and LAST OPTION. First off Y.U.C. (now deceased) hit you with a barrage of energy and positive and personal lyrics. BACK TO BACK (from CAL.) are a bit similar to Y.U.C. but a bit harder. And last but not least, LAST OPTION dish up some good thrash. Overall, a real good comp. which includes a lyric booklet - the only complaint is the low sound volume. (SC)

(62 U.S. to/ STEP FORWARD tapes/ 1926 E. Caroline Ln./ Tempe, ARIZONA/ 85284 U.S.A.)

V/A
"Smash Promotion Exploitation"
First in a series of compilations put out by the Alternative Gathering Campaign. Featuring politically and socially aware bands from the U.K. and California. Highlights include A.D.S., THE WALLFLOWERS, CHURCHMAMBA & DANBERT NOBACON. It comes with a very thick and informative booklet. (SC)

(ADS-AGC/ 7210 Jordan Ave. Suite B-46/ Canoga Park, CALIFORNIA/ 91303, U.S.A. also available from US!)

7-inch

CRUCIAL YOUTH
"Straight and Loud!"
Fun stuff from New Jersey, that is an absolute mockery of the whole straight-edge thing. With song titles like "Positive Dental Outlook" and "Wake-up & Lift" you know who they like mocking. A couple of other notable straight-edge bands are ridiculed. Considering two of the guys are straight, it's all in good fun. This E.P. is suppose to be sold out, but you can take your chances and send for one. Expect an album out soon. (VA)

(63 to Dave of Today/ Arbor Lane/ Holadel, NEW JERSEY/ U.S.A., 07733)

DAG MASTY
"All-Ages Show"
This is DAG MASTY's first release on GIANT. The cover of THE RUTS song "Starin' at the Rude Boys" is the best song on this EP. "You're Mine" is a pretty metal tune; it reminds me of BON JOVI. It is worth the cash just for THE RUTS cover. (ML)

Well, BRIAN BAKER sure wasn't kidding in his interview, when he said "I'd love to play in BON JOVI". This is an absolute commercial sound. Even PETER's vocals sound sterile with all the heavy production. "You're Mine" is rather simplistic in lyrical content. This record has all the ingredients to be a TOP 40 hit. In all honesty, this is disappointing. (VA)

(Giant Records/ DUTCH EAST INDIA TRADING COMPANY)

DEATH OF GODS
"A World of One Divided by All"
Considering these guys are good buddies of ours, I'm going to be a bit bias. But in all honesty, this record rocks. "Intense" is an over-used word, but none the less, this record is. None of a crossover sound unlike their earlier demo; but at the same time there is more variety. "Lake Ontario Smells Like Shit" is a real cool rap tune that tells it all. The record version didn't sound as good as the advanced tape copy that I heard. All these guys need is better production, and their in heaven. (VA)

(63 to Terry/ 510 Fergo Ave./ Mississauga, ONTARIO/ L5B 2J3 CANADA)

FIELDS OF THE NEPHILIM
"Blue Water"
If you're a fan of THE SISTERS OF MERCY and you hate their new dance floor sound, you might like this band. The vocals and the music is heavier like early SISTERS material. The live in studio cover of ROXY MUSIC's "In Every Dreamhome A Heartache" is groovy. I look forward to their new album. (VA)

(SITUATION TWO/ BEGGARS BANQUET)

LARN
"Nothing Is Hard In This World If You Dare To Scale The Heights"
Just imagine the sound of a moshy New York straight-edge band (ie STRAIGHT AHEAD) mixed with the sound of a British thrash band (ie HERESTY). Even with this sound in mind it still has a freshness about it. Some real intelligence is reflected in their songs as they sing about; animal rights, violence, "crews", and various other topics. Check it out! (SC)

(DEFINITE CHOICE/ Koerierstersweg 21/ 3815 NT Amersfoort/ HOLLAND)

LAST OPTION

"Over Time"
It's good to see Arizona's LAST OPTION have committed themselves to vinyl. Musically it reminds me of a thick and soupy N.Y. sound but retains its own originality. Lyrically it's very emotional and probing. This is the best I've heard from this band yet. (SC)
(43 U.S./ STEP FORWARD RECORDS/ 1926 E. Caroline Ln./ Tempe, ARIZONA/ 85284 U.S.A.)

NOBACON, Danbert
"Bigger Than Jesus"
All the DANBERT NOBACON releases I have are among some of the most cherished records in my record collection. Dan, one of CHUMBAMAMBA's members, offers us some great folk music on this solo release. His twanging acoustic guitar and nasal voice are just great. The concept he outlines in his words and in a booklet is about the stereotypes sales have put on themselves and how to overcome them. (SC)
(MIND MATTER/ P.O. BOX 421304/ San Francisco, CALIFORNIA/ 94142, U.S.A.)

12-inch

AGNOSTIC FRONT
"Liberty & Justice"
This LP captures the NY sound to the fullest. They seem to have gotten back to the earlier stuff on this album. Love 'em or hate 'em, this is an amazing piece of art. (NL)
(COMBUTT RECORDS)

ATTITUDE
"Kein Schlaf Bis Deutschland"
Jesus Murphy, what an excellent record! Formerly CONDEMNED ATTITUDE (3/4 of ATTITUDE ADJUSTMENT + other notables), this band lays down 5 heavy tracks off their demo. But this time the production and sound is so hard and heavy, while the lyrics are right on target - the vocals sound sort of like the ACCUSED this time around. I just don't understand why it wasn't released on this side of the earth. (VA)
(WE BITE RECORDS/ Saarstr 18, Tübingen 6, WEST GERMANY)

BAKKER, Tamy Faye
"The Ballad of Jim & Tammy"
She's back, she's wearing more make-up, she's pissed off, and she's going to get Jerry Falwell! The title track of this 3-song, 8 minute 12" rip-off of a record laments the fall of this dynamic duo. With Tom T. Hall doing the music, you know it rips! Their version of "God Bless America" is immaculate! It's enough to make MURPHY'S LAW cry. Why are you reading this? Why am I reviewing this? (VA)
(WEA)

CHRIST ON PARADE
"A Mind Is A Terrible Thing"
They take-off here where their 7" left off, but with much cleaner production this time. The thick and thumpy bass gives them a very distinct sound, and they really show their musical ability on this one. Their lyrics have remained pretty much in the same vein - world and personal problems, animal rights, life in the U.S. etc. One of the best HC releases I've heard in a while. (SC)
(MIND MATTER/ P.O. BOX 421304/ San Francisco, CALIFORNIA/ 94142, U.S.A.)

CHUMBAMAMBA
"Never Mind The Ballots . . . Here's The Rest Of Your Life"
The theme this time around is "democracy" and the "election" system, and they take a very good stab at it as they delve into the many facets. The music is characteristically CHUMBAMAMBA with a bit change, as the sound is more beaty and chunky at a faster pace. At first I didn't like it as much as the "Pictures . . ." LP but after a while it kind of grew on me. (SC)
(AGIT-PROP & CHUMBAMAMBA/ c/o BOX 4, 46 The Calls/ Leeds, ENGLAND)

COIL
"Gold Is The Metal"
More experimental than "Horse Rotorator". It features basic tracks from this LP. Good but not great. (NL)
(SOME BIZARRE LTD. - Relativity Records)

CONCRETE SOX
"Whoops Sorry Vicar!"
Now is this a hard hitting record! Like a lot of veteran British HC bands, these guys have turned much more metal. But don't let that fool you - the lyrics are excellent, probably the best they've ever been! They deal with right wing gov'ts, animal & human cruelty, greed and just "Facts". My only beef is the lack of Bolby on some of the tracks; but none the less, a really cool slab. (VA)
(MANIC EARS RECORDS/ [in N. America])
(WEASEL RECORDS/ P.O. BOX 1274/ Manhattan Beach, CALIFORNIA/ 90266, U.S.A.)

CONFLICT
"Turning Rebellion Into Money" (2XLP)
Basically this is the "Gathering Of The 5,000" captured live on vinyl - a gig done before 5,000 people at the Brixton Academy and according to the lyric sheet/insert, proved many things to CONFLICT personally and resulted in them being "Banned From The U.K.". Musically it's very powerful and angry. Also STEVE IGNORANT of the now defunct CROSS appears and they do about 15 CROSS songs - not as good as the originals, but hey. This LP is also a benefit for numerous groups. I really hope all this recent slugging and shit about them is just a lot of wind. (SC)
(MORTARHATE RECORDS/ P.O. BOX 448/ Eltham, LONDON/ SE9, ENGLAND)

CURRENT 93
"Swastikas For Maddy"
Reportedly the last album by this gathering of experimental artists. This release continues deeper into the depths of the demented sonic folk music and spoken elements probed on the "Imperium" album. It's good to see them probing these other musical avenues - they will be missed. Don't worry all you 93-heads, there will be a live album and possibly some CD's to come. As well David Tibet plans to continue on his own. (SC)
(L.A.Y.L.A.H.)

DEZERTER
"Underground Out Of Poland"
Put together by Joey Shithead of D.O.A. this LP is a compilation of sorts of this infamous Polish HC act, showing their work from 1981-1985. I'm not sure if it's all been released before - but hey that really doesn't matter as chances are you've never heard all of their stuff before. Musically it's a unique form of HC, blending an early style with a fast crunchy sound. All the lyrics are in Polish but a translated lyric sheet is included. It's good to see HC is not only a phenomenon of the western world. (SC)
(MAXIMUM ROCKNROLL/ P.O. BOX 288/ Berkeley, CALIFORNIA/ U.S.A. 94701)

ELECTRO HIPPIES
"The Peel Sessions" (12" EP)
The infamous BBC radio producer JOHN PEEL has been working with indie bands for years and a lot of his interest has turned towards British HC. This slab offers some fine thrash from these British rockers, revealing reflective lyrics both personally and politically. I eagerly await for sessions from other bands - I've heard he's done a session with HERESY, BAD DRESS SENSE, TOXIC REASONS and California's RHYTHM PIGS - I hope these become vinyl. (SC)
(STRANGE FRUIT)

ELECTRO STATIC CAT
"Dysteleology"
ROBERT OLIVER'S FREEDOM IN A VACUUM label has released its second record - the debut by Burlington's own ELECTRO STATIC CAT. The definite influences of SOVIET FRANCE, CURRENT 93, O YUKI CONJUGATE and ANNIE ANXIETY (perhaps) really stick out. But their is enough originality and flair to keep it from sounding like an experimental cover band. It was really good and continues to hold my interest. Grab this one fast as it's a 500 copy limited edition. (SC)
(FREEDOM IN A VACUUM/ 1 Claude Ave. 6203/ Toronto, ONTARIO/ M6R 2T5, CANADA)

THE EX
"Too Many Cowboys" (2XLP)
Aggh! Pounding! Driving! Rhythmic! Enough relief, this is just what I needed. I could compare their sound to different bands but why bother - they have a unique style and approach that is very welcomed to my ears. This double live album shows off their vast styles. Their raw throttling and growling guitar sounds gives a unique industrial sound that mixes well with their slight HC influences. This makes me want to hear even more from this Amsterdam band. Comes with lyric sheet/poster and a newspaper outlining the thoughts discussed in their songs. (SC)
(MORDAM RECORDS/ P.O. BOX 988/ San Francisco, CALIFORNIA/ 94101, U.S.A.)

GABRIAL, Peter
"Biko" (12" EP)
Although this song doesn't appear in the movie - the producers of the film about Steven Biko; CRY FREEDOM persuaded Gabriel to re-release this classic song. It features 2 different versions of "Biko" and a song called "No More Apartheid" (done with Steven and Shankar). The best part is that this is also a benefit for an anti-apartheid group. (SC)
(WEA)

H.R.
"Human Rights"
Jah Rasta Far!! H.R. front man for BAD BRAINS crosses a lot of musical borders on this his most recent solo release. You'll hear glimpses of reggae, funk, pop and odd short bursts of HC (more apparent in the vocals). It's a very good record, but none of the styles stay long enough - as a result of the editing (reminds me of something Hendrix would do). This will only serve as a pacifier for me until I can get the next BAD BRAINS album into my veins - where is it guys? (SC)
(SST/ P.O. BOX 1/ Lamdale, CALIFORNIA/ 90260 U.S.A.)

HWONG, Lucia
"Secret Luminescence"
If you aren't familiar with this young American oriental woman, she combines music of the east with classical music of the west, and experimental music from who knows where. This being her second record, the sound has a more of a soundscape to it and there are even some semi-erotic sounds introduced which makes this release all the more excellent. No excuses, this should be heard. It's hard to believe that this record comes from the land of NUCLEAR ASSAULT and ANTHRAX! (VA)
(PRIVATE MUSIC/ 220 East 23rd St./ New York, N.Y./ 10010 U.S.A.)

IGNITION
"Sinkin' Anger Means"
This mini-LP consists of IGNITION's first two 7"s. The first side sounds a bit rushed but the lyrics are well written. The sound on the first side could be compared to RITES OF SPRING, but that wouldn't be completely fair. However, the second side is fantastic; the music is well produced and more on que, the lyrics are emotional dealing with the pressures of society. I'm salivating for the next release. (VA)
(SOUTHERN STUDIOS: write to DISCHORD for more info)

LOUDSPEAKER
"Psychotic Machine" (12" EP)
It's no surprise that this "rhythmic industrial" band consists of CRUCIFIX and FLUX members - it seems a lot of former HC bands are going in this direction. The lyrics are very different but still have a symbolic intelligence to them. I enjoyed the title track much more than the flipside - but overall I totally recommend it - look forward to anything else by these boys. (SC)
(ONE LITTLE INDIAN RECORDS/ 3 Fransfield Grove/ LONDON, SE26/ ENGLAND)

LOVE & ROCKETS
"Earth Sun Moon"
Before you start thinking "Hey aren't they that 'new wave' band who do that disco tune 'Ball of Confusion'?", give these boys a chance. Their music is very unique but at the same time reminds me of psychedelic greats like PINK FLOYD, MOODY BLUES and JETHRO TULL, but they manage to modernize the genre. An Eastern "religious" influence and questioning thought highlights their lyrics which are among the best I've read. (SC)
(BEGGARS BANQUET)



"TELLING YOU, BELIEVE IN ME, NOBODY ELSE WILL TELL YOU
YOUR ONLY KILLING YOURSELF TO LIVE" - UNKNOWN

NIGHTMARE

"Diesel & Dust"

Whoah! Hold on one second before you close your mind, they're not just some Aussie new wave band. They have powerful music, a powerful message and a conscience. A major theme of this album is the rights of Australian aborigines much of which can be applied to the native situation in North America. This album is very likeable and recommendable but I was hoping for a bit more. (SC)

(Sprint Records - CBS)

M.D.C.

"This Blood's For You"

This time it's MILLIONS OF DAMN CHRISTIANS. A much stronger outing than their last LP - this one really lets their fine music shine through. Lyrically it's great too, it's not ranting punk anti-religious shit, but caring and thinking. They also pull off a great cover of CREAM's "Politician". The album cover is a definite classic; they had to have it printed here in Canada because no one would in the States. (SC)

(R RADICAL RECORDS/ 2440 16th St. #103/ San Francisco, CALIFORNIA/ U.S.A./ 94103)

MIND ALTERING DEVICE

This is a weird record from this Montreal duo. Side A is a 45 rpm 12" that tries to sound dancey, yet industrial; it's slow paced and seems to go nowhere. The other side is a 33 rpm, and the music attempts to be more atmospheric, and turns out to be kind of boring - we no like. (VA)

(TRANSMISSION RECORDS/ 1180 St. Antoine D., suite 407/ Montreal, QUEBEC/ H3C 1B4, CANADA)

NEGATIVLAND

"Escape From Noise"

A collage of musicstyles and experiments. It's very smooth in terms of sound and production as this experimental band throw a wall of sound at you of weird noises; voice dialogues, heavy beats, and anything else imaginable. The part of most interest though is the guest appearances by the likes of THE GRATEFUL DEAD, JELLO (Ed. - Howdy & thanks!), NEUBAUTEN, RESIDENTS and numerous others. With all this said it's a good album but I lost interest after a while. (SC)

(SST RECORDS/ P.O. BOX 1/ Laundale, CALIFORNIA/ U.S.A., 90260)

MELSON, Ron

"B-Boy Destruction"

CKLN BG.1's five year resident hip-hop D.J. and six-master churns out this 12" in memory of the late Skot La Rock and Clinton Marshall. Both were tragically and innocently killed at hip-hop shows due to others stupidity and violent acts. I expected the music and vocals to be a bit more hard hitting, something like PUBLIC ENEMY, but the lyrics and message hit you where it counts. It's great to see a big name bluntly speaking out against violence in their alternative scene! This one's a limited pressing boys and girls! (VA)

(BEAT FACTORY PRODUCTIONS/ 1253 Browning Ave./ Toronto, ONTARIO/ CANADA)

NO MIND

"Tales Of Ordinary Madness"

Finally, here it is, from the shakers, makers and the noisemakers of Toronto! This record rocks in a psychobilly kind of way. Maybe like early BUTTHOLES, but more consistent. The music hits you and is all over you like tainted whip cream. Not just any ordinary madness! Excellent! Excellent! Insane rock 'n' roll with a tinge of hardcore. Congrats to Jill Heath for having enough sense to put this one out on her label! (VA)

(LONE WOLF RECORDS/ 1235 Lambeth Rd. Oakville, ONTARIO/ CANADA L6H 2E2)

OCHS, Phil

"I Ain't Marching Anymore"

Paul of SONS OF ISRAEL turned me onto this guy and I've been addicted ever since. CARTHAGE RECORDS (an indie) has recently been releasing and re-releasing a lot of good folk-oriented music. The music and vocals are strong and beautiful. The confronting style of his lyrics makes you question your ideas in depth. If you like folk music I suggest you check out CARTHAGE RECORDS and this release. (SC)

(CARTHAGE RECORDS)

OF TAMEZ VICTIMS

"Haunting The Empire"

This Montreal "band", who are good buddies with M.A.D., manages to put out some industrial, yet pretty funky stuff. There's the strong back beat with excerpts from TV etc., accompanied with grinding guitars; similar to some material by COIL - I dig. (VA)

(BUNKER RECORDS/ 3822 St. Denis/ Montreal, QUEBEC/ H2N 2H2, CANADA)

RED LORRY YELLOW LORRY

"Smashed Hits"

This band sounds like THE SISTERS OF MERCY, but they know how to rock. Although I love their latter stuff, this is an all right compilation of their early singles. Not bad. (VA)

(RED RHINO RECORDS/ The Grain Store, 74 Eldon St./ York, ENGLAND)

SAMHAIN

"Initium/Unholy Passion" (CD)

I bought this because the "Unholy Passion" EP was re-recorded and mixed. It is 10 times better than the record. It rocks. (ML)

(Plan 9 - CAROLINE)

SCREEN

"Banging The Drum"

Although many of you already know this, I'll repeat it for those who haven't heard this LP. This is one righteous record that rocks like a mof. That's all you need to know... oh yes, and of course where to get it. (VA)

(DISCHORD RECORDS/ 3819 Beecher St. NW/ Washington D.C./ 20007, U.S.A.)

SHOCKED, Michelle

"If Love Was A Train"

A folk artist who opens up for M.D.C.? That's right, and she's pretty damn good! Two songs are studio, and the three others are recorded by a camp fire. Michelle, a political activist, has a soothing Texan accent that is perfect for this kind of mellow tuneage. Honestly, even for you raging hardcore types, you'll love this. (VA)

(COOKING VINYL/ 76 Lulworth House, Dorset Rd./ LONDON/ SW8 1DR, UNITED KINGDOM)

SOULSIDE

"Less Deep Inside Keeps"

Because this is a D.C. band, you may be expecting strong influences by BAG NASTY, ENBRACE, RITES OF SPRING and the sort - not true. This album has a refreshing and youthful (not as in ...OF TODAY) spirit which many bands lack. The lyrics are honest and speak for themselves - all I could suggest is to grab a copy. You won't regret it. They even do a ska tune which is just cool. (VA)

(SAMMICH RECORDS/ P.O. BOX 32292/ Washington D.C./ 20007, U.S.A.)

STRAIGHT AHEAD

"Breakaway" (EP)

They have improved from their early deos. More originality in the new songs as they are more structured and have better lyrics; not your typical ram - it - down - their - throat shit. Well worth the cash. (ML)

(RISK RECORDS c/o Some Records/ 210 E. 6th St., New York, N.Y./ 10003 U.S.A.)

SWANS

"Children Of God" (2XLP)

With this, their 5th studio LP, they've gone in a totally new direction - they manage to actually play their instruments tunelessly - instead of just throttling them. Of course on half the tracks they retain that characteristic SWANS sound of slothful drone. Their are few beautiful tracks featuring female vocalist JARBOE that are haunting and for some reason remind me of KATE BUSH. Lyrically the whole album is a role - playing of sorts taking a look at religious fanaticism (ie. evangelism & cults). It's just now that this album is starting to grab me. Also congratulations to local "indie" giants FRINGE on this their 50th release. (SC)

(HUTE/CAROLINE c/o FRINGE PRODUCT/ BOX 670 STN. A/ Toronto, ONT./ M5W 1G2)

TACKHEAD

"Tackhead Tape Time"

This is actually not MARK STEWART & THE MAFFIA's TACKHEAD, but it features all of his MAFFIA. And on vocals is a London rapper/house painter named Gary Clail. If you haven't these guys, the best word is THICK. Industri-funk beats and distortion put through blenders, mixers and dubbers. Heavy grooveage! Anyone of any musical persuasion will dig this. At the same time, there are a lot of political overtones, as they use and manipulate Maggie's and other Nationalists' voices. It's ironic though, that it is distributed by Capitol/EMI - supporters of apartheid and builders of booms. (VA)

(Weltwerk - CAPITOL Records)

VARIOUS ARTISTS

"Freedom In A Vacuum"

Does anyone out there remember Robert Oliver's late great industrial show on CKLN "Freedom In A Vacuum" (T.O. readers only)? Well Rob has put a vinyl oish oosh (ED - not as in CRQ-NAGS) of bands that he used to play on his show, like: NURSE WITH WOUNDS, UNKONNUNITI, PSYCLONES, SCHLAFENGARTEN, etc. This is an effort well worth checking out - especially if you like living on the edge. He's working on many other industrial releases and distribution of sorts - anyone interested should send him a S.A.S.E. or I.R.C.'s (SC)

(FREEDOM IN A VACUUM/ 1 Claude Ave. #203/ Toronto, ONTARIO/ M6R 2T5, CANADA)

VARIOUS ARTISTS

"Viva Unkhonto!"

The UNKHONTO WE SIZE is the militant branch of the AFRICAN NATIONAL CONGRESS; anti-apartheid black political party. Some of you, like me, might feel that this militant action is needed to wipe out the fascist apartheid regime. If so, this vinyl is for you. All proceeds go to U.N.W.S. and the record is PACKED full of info. Some of the biggies on this one are SCREAM, B.G.K., RHYTHM PIGS, 762 UNCERTAIN, THE EX along with some other European and American bands. Although most of this material has been released before, it's a damn necessary cause to support. (VA)

(MORDAM RECORDS/ P.O. BOX 988/ San Francisco, CALIFORNIA/ 94101, U.S.A.)

VERBAL ASSAULT

"Trial"

No words can describe how I feel about this LP. It is amazing. (ML)

(Giant Records - DUTCH EAST INDIA TRADING CO.)

Mike L. - (ML)

Shawn C. - (SC)

Viktim A. - (VA)

INSANITY
TAPES
ANARCHO-THRASH
DISTRIBUTION
ARE CURRENTLY LOOKING
FOR DEDICATED ANARCHO-
BANDS TO APPEAR ON
UPCOMING TAPE AND
RECORD RELEASES

ANYONE (BANDS,
POETS ETC) INTERESTED IN HELPING
PLEASE SEND
TAPES (WHICH WE
WILL RETURN)
TO DEREK
5155 INLEWOOD CRES
BURNINGTON ONT
CANADA L7L 3Y5

WE ARE ALSO INTERESTED IN DISTRIBUTING
TAPES, ZINES
+ RECORDS ON A
NON-PROFIT BASIS
COMING SOON
ANTI-CENSORSHIP
BENEFIT COMP TAPES
PLEASE WRITE!

INTERVIEW WITH IAN MACKAYE

FUGAZI

Well, there's no need for an intro for this nifty guy. Over the years he's been in bands and projects such as TEEN IDLES, MINOR THREAT, EMBRACE, EGG HUNT, PAILHEAD and just recently FUGAZI. We spoke to Ian one Sunday afternoon while he was washing dishes. This was quite a lengthy conversation, and we obviously had to edit parts, so the logical order of the questions may seem a bit inconsistent; bare with us!

STILL THINKING: I guess you could start by telling us about FUGAZI.

IAN: FUGAZI is me singing and playing guitar; Brendan who drummed for RITES OF SPRING drumming; Joe Lowy, who is in a band you've probably never heard of called PITBULL and so forth, playing bass; and Guy Pichotto from RITES OF SPRING also sings.

S: So what does the name FUGAZI mean? It's a curious sounding name.

I: What it means, from the definition I've gotten, it's a veterans' slang word for a fucked-up situation. Which is sort of the way I view the world. What I like about the name is that I've heard of a lot of definitions of it. One kid told me it was the name of a tribe of Indians. There's some limousine or taxi company up in New Jersey called FUGAZI. People think it's oriental or Italian or whatever.

S: How does FUGAZI differ from EMBRACE or EGG HUNT or any of the previous stuff you were involved in?

I: It's a different band and I play guitar, I don't know. Questions like that; "What do we sound like?" - that's your job man; I don't know. . . .

S: Well I don't necessarily mean sound or anything like that, I mean how do the ideas differ from previous bands you've been in?

I: Well what were the ideas? . . . There are so many ideas involved; I mean if you could say MINOR THREAT were just one set of ideas then I could respond to that - but I never agree with that. I never thought MINOR THREAT was a one idea band, nor do I think EMBRACE was - EGG HUNT and PAILHEAD; neither one of those things were bands. So none of those things come into play. . . . You know it's just music and I'm continuing what I had set out to do in the beginning, which is to play music that I thought was important and music that I wanted to play with people who I wanted to play it for and to who people I wanted to play it to. And that's what I'm doing now. There's a big part of me that likes to just play and perform. I like to play live, and I like to play live on my terms. And the only way you could play live on your terms is to be in your band.

S: How did the PAILHEAD material come about being?

I: I just met this guy who was in MINISTRY and he was recording an album at the studio I was visiting and we were just hanging out and talking; and he's a really nice person. We were just laughing and talking and he said; "Hey I got a song that I need someone to sing. Do you wanna' take a shot at it?". And I said sure man. So I sang on it and we both liked it a lot. And he said let's do another song and put out a single or something. I said, if you want to put it out, that's okay by me. Since he's part owner of MAX TRAX we did another song and he put it out. It was great and a lot of fun, and I'm glad people like it.

S: What was the "Revolution Summer"? I've heard that phrase coined often.

I: It happened in the summer of 'about '85. In 1983, MINOR THREAT, FAITH and INSURRECTION broke up - these were bands that were all pretty popular around here. . . . a lot of people who were in [the DISCHORD] community, not to be

confused with the D.C. punk scene, started to feel that we hadn't done a lot. All these bands broke up in '85, and we all just sat around and didn't do much. We became disillusioned and disappointed, we couldn't go to shows - there was a lot of violence, we didn't like it. So in 1985 we all just decided "Hey let's make this Revolution Summer" - Amy said this. Let's all go out and get motivated, let's put together bands, let's perform, let's protest, let's write, let's do movies, let's get cultured man, let's do it! And we did it. Out of that came RITES OF SPRING, that was their peak summer. EMBRACE formed, BEEFEATER was going, KINGFACE. . . . People were writing stuff, people were painting. The DISCHORD community; a lot of them are art students, a lot of people are writers, a lot of political people involved. It's definitely not a little "hardcore" community per say. . . . I mean I'm 25 years old, people are getting to the point where they branch out and do all kinds of stuff, which I totally encourage. That's part of creativity; and from that comes energy. Any time you put a group of creative people in a room together, you're gonna' get an energized output. If people are willing to focus it into something stirring or worthwhile, then we've got good shit happening, and there it is!

S: So what FUGAZI releases could we expect in the future?

I: We've done some recording, we're only half-way through so I don't know what we're going to do with it yet. But I don't know we're still recording. We're basically a live band - that's what we're really into. We've played a lot of shows so far. . . . We've played about 13 shows in 3 or 4 months, which is pretty amazing by D.C. standards. . . . We're gonna' go for a big long drive in the spring.

S: Do you think you'll ever come to Toronto?

I: As a matter of fact I was just talking to some people in Windsor about maybe hooking up a show and I was maybe trying to get Jill Heath up there. . . . I'm very careful about arranging the Canadian thing, I want to make sure it is done right. I've had some problems before - getting in and out of Canada. There's a lot of paperwork - signing your name and stuff. I don't like signing my name; I don't trust the gov't.

album come out on a pretty big label. He's around and doing well. I don't see him much but he comes by to say hello - he's a nice guy.

S: Five years from now you'll be hitting 30. What do you see yourself doing?

I: I don't. . . . I don't look for the future. I only look for the day. There's no point. I mean I don't know what I'll be doing. I certainly plan to be doing something of a worthwhile protest type version - but I have no idea. I hope to God I'll be doing something different than I am doing today. But not because I don't like what I'm doing today, but that I hope to continue to progress man. Five years ago I wasn't doing what I'm doing now. And five years from now I hope it will be a natural progression of what I'm doing now. I'll be more learned, hopefully more caring and considerate of the people around me and more successful in my attempts to put an end to stupidity and violence.

S: We've tried our little attempt at it by putting out a seven-inch benefit compilation of local hardcore bands - a lot of the big promoters in the city didn't even look at it, which sort of bummed us out.

I: Well things like that are exercises, and you should continue to do that. We've done all these protests; percussion protests, marches and stuff - I've been in tons of things. On the surface you're gonna' think; "Well fuck man, this is stupid. . . . us banging a drum outside the South African embassy; what's that gonna' do about apartheid?" What's important is, and this is the same about your record, is that you're expressing something and it's a commitment to yourself and you're exercising your protest muscle and the time will when this muscle better be in shape; because a lot more bad shit's gonna' happen in the world and we have to be in shape and ready to go and we've to be ready to deal with this thing. It's important to keep limber and keep open minded and be prepared to deal with it. So it's totally great that you do records like that - if people don't like to see it, then all the better man! That's the reason you've got to put it out - you've always got to challenge people. You're responsibility is not to see people dig it, you're responsibility is that they don't stop you from digging it. . . . they don't stop you from putting it out, because that's your expression. That's what is important to you. Don't worry if they don't enjoy it; fuck that!

S: Could you clear up a rumor for us; remember you once had a rhythm guitarist in MINOR THREAT once. . . .

I: Well Brian Baker was the rhythm guitarist, we had another bassist named Steve Hansen. . . .

S: Yeah. . . . I was told that he went on to become a priest; is that true?

I: No.

S: Good!

I: Steve's in a band called SLEEP OF REASON down here. Steve was in a mod band for a while. He got in the band because Brian wanted to play guitar in a bad way. Brian is a guitar player. When we first formed [MINOR THREAT] we asked him to play bass, because Lyle was playing guitar. But Brian was an accomplished guitar player; he was trained and very good. And he decided he was tired of playing bass and wanted to play guitar for a while. So we needed someone else to play bass; he new this guy Steve who was also a guitar player but willing to play bass. So Steve played bass, Brian played guitar along with Lyle - we had two guitar players. We did one record and tour with him and then Steve quit. . . . now he's in his own band SLEEP OF REASON which is sort of a pop band; they're doing great apparently. They've just had their first

S: I guess living in the D.C. area gives a bit more focus if you're doing some sort of political protest.

I: You know it's funny, because the early days of, for me at least, politics, because you live in D.C., you are blind to them. . . . each city has industries . . . in Washington the big factory is politics. A huge amount of people in this area work for the gov't. We're surrounded by red tape, we're surrounded by bureaucracy and stuff, and you tend to forget about it. You tend to treat it like what it is - it's a fucking business. You don't even have to think twice about it. That's why there's been the heavy thing on personal politics and so forth. Because we realize that this is a business and the real improvement that needs to be sought out and accomplished is within yourself, and that holds true to today. I still sort of put action on these sort of things because . . . I'm definitely more politically inclined now than I was, but at the same time, my resolves about it are still personal improvement. Things you can do for yourself, because you can't change what's happening 3000 miles away on your own, but you have to be in a position and you have to be ready to work with people and then you can do something about it.

S: That every little bit of effort motivates other people.

I: Absolutely! I can tell you in Washington, there's a group called POSITIVE FORCE, no relation to the 7 SECONDS thing - although they took the name because when Kevin first started the thing he was encouraging people to start a POSITIVE FORCE in every city - anyway that's how it got started, now it has no relation at all but they share the name; not that one is any worse than the other. I mean I'm pretty good friends with Kevin and I respect the man very much. But anyway this guy Mark Anderson is pretty much the fella' in charge of POSITIVE FORCE or the motivator or shaker. They're a very very political group; an alternative community of people, mostly kids (like 15-17 yrs. old) do protests and all kinds of things - I've worked with them a lot. In fact, we're putting out a benefit record album. It's going to be a sampler. POSITIVE FORCE put it together - they've been working on it. It's going to benefit a group called THE COMMUNITY FOR CREATIVE NON-VIOLENCE which is a group that works with the homeless people here, and also the A.C.L.U. (The American Civil Liberties Union). This record is going to be great man! The line-up has IGNITION, FUGAZI, FIRE PARTY, ONE LAST WISH - which was the band after RITES OF SPRING, MARGINAL MAN, THORNS, KINGFACE, 3 - Jeff Nelson's band . . .

S: They're no longer around are they?

I: . . . they just broke up. But anyway, it's going to be a powerhouse record. Mark's putting that out. I do a lot of work with them. The reason I brought that up is because his energy, his efforts, have been really inspirational to a lot of other people. They get involved - because he really works his ass off. If you ever met the guy, you'd be surprised. He's something else! Being around him has got a lot more people involved; working on stuff and gives us things to do and we're happy to be rolling.

S: That's good, but in Toronto, which is a big city, we have a lot of awareness groups and stuff, but they have almost nothing to do with the alternative music scene . . . I guess it's time for something like that around here.

I: It's time, if that's what you can do. But most importantly, do the things that you think are important. If people would be into it, that would be great man! If you can get some people . . . even if it's just you and some people reading about stuff and talking about stuff, it's really education. You continue to reach out and learn and embrace new ideas and concepts, and you get a much more better perception of the world and you start understanding that the world is really one . . . and everything is the same man. I don't know if you know the song by EMBRACE called "No More Pain", there's a line that goes: "You're emotions are nothing but politics . . .". The point of that line is that the politics of the world are based on the same things our emotions are. The same reason you punch a wall, because your girlfriend walked out on you or whatever your reasons are. The same things are steeped in wars or pride. Pride is an evil thing sometimes. So anyway, that's what that's about. So you should all hook it up, even if you start talking about stuff and learning, or even if it's you reading. Anything man, it's just good! To challenge people and not to just put out what they want to read, put out what they NEED to read. If they don't read it, then that's cool. But at least you put it out there to read. . . . I don't know what's happening in Toronto, I've never played there . . .

S: I guess the best word for it is just HARDCORE.

I: I guess like anywhere, you have your good and bad . . .

S: SONS OF ISHMAEL are really good.

I: Actually I met those guys, they're really nice - I like them. As a matter of fact I think they're the ones who got IGNITION into Europe. Too bad for them I guess, and good for IGNITION. Yeah, they're really nice people. I didn't get to see them when they were down here, but I did get to meet them. . . . so there is good and bad in Toronto, and each individual will align themself, or at least try to I imagine. Just like there is in Washington. No sooner than I speak about DISCHORD and WASHINGTON, but I could tell you that on a Wednesday night I think it was, I was at a show where 15 skinhead kids beat up and robbed some kid for his boots and jacket - they put a knife to his throat. So there's still plenty of stupidity.

GUMBO MacKAYE

S: I can't believe people still do that.

I: It comes in cycles, doesn't it really? Whether it's skinheads or anything else, there's always gonna be people who become more aggressive and more violent and they sort of cool out and then there'll be a nice wave of it. It seems to come in 3 year cycles unbelievably, is what I've noticed the most. It just comes and goes - in Washington at least. You just whether it by being concerned, being outraged or whatever. Doing the best you can to put an end to it. At the same time, not letting it deepen you, because violence goes on all over the world, it may not be in front of your face, but it always goes on. Just because it is in front of your face that diminishes your spirit and that crushes you - you're just fuel to the fire. If you don't strike out against it, then you're just part of the fire. Just keep in mind, as we're speaking, some kind of fucking inhumane situation is happening. Someone is being punished right as we speak, or being killed or whatever over non-sensible reasons; we don't feel outrage at the moment because we are not confronted with it. That's the only time we get outraged. So we need to be generally always outraged and never discouraged.

S: Thanks for your time; throw a tomato at the White House for us.

I: Well they put a big fence around it now . . . be well and good luck with your magazine!

Write!

FUGAZI
c/o DISCHORD Records
3819 Beecher St. NW,
WASHINGTON D.C.
20007 U.S.A.



POLISH DESTROYKA

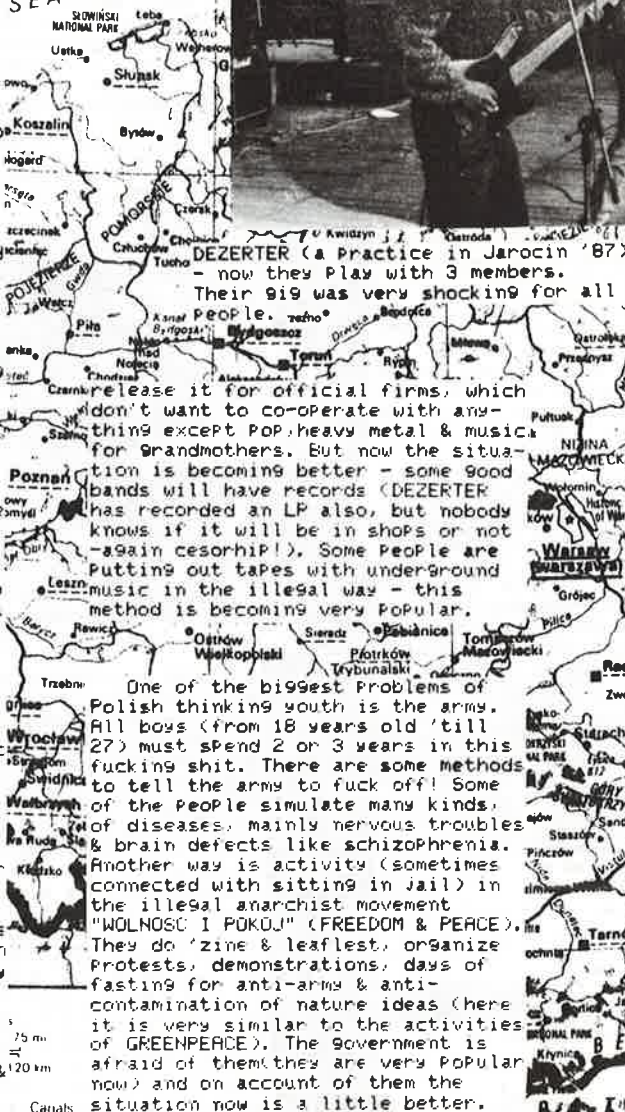
Hello from the country where communism is similar to fascism & the government like in all countries of the world does good business. I want to tell you some interesting things about underground music & the situation in Poland.

Punk has existed here since 1977-1978, the first bands were WALEK DZEDZIEJ PANK BAND, DEADLOCK, KSU, NOCNE SZCZURY to name a few. But they all (except KSU) played not for long & did only a few 919s, because the start with Punk was not very simple. Only one of the older bands called KRYZYS (afterwards BRYGADA KRYZYS) was popular in the underground & released 3 LP's - 1 in France, 1 in England, & 1 (the last) in Poland. In 81-82 People for the first time heard real hard-core bands like SS-20 (now DEZERTER), ABADDON, REJESTRACJA, TZN XENNA, SEDES, & WC. Later we had "golden times" for the Punk scene, many good bands came into being, many groups played on big rock festivals like Jarocin, most intelligent people created the scene. Actually many interesting bands aren't existing yet, many new formations are playing but they're not as angry & intelligent like the older bands.

After this short history, the biggest part of this article I want to dedicate myself to describing the underground situation now in Poland. It's very hard to be active, many forms of true activity are illegal. The anarchist movement is still very underground, some people are in jail & all fanzines are illegal. If you want to put out your 'zine in the legal way the government & police must control it. Communist censorship is very hard therefore all 'zines are being done & printed without it in the illegal way. Music equipment like everything is very expensive therefore it's not simple to find any good place to play & practice with good equipment. But some people play in garages, houses or cellars. All bands are looking for culture or student clubs where the control isn't hard & where the system doesn't interfere with lyrics & music. Some groups have found such clubs & practice there but generally people working in culture are afraid of & don't like boys with wonder hair & dangerous ideas. Most 919s are also in small clubs which want to do business with the youth & to see the symbol of censorship on the cards with lyrics. An exception to these rules are concerts of underground groups on big festivals like Jarocin or "Robreg" in Warsaw. But these are only 2 or 3 times all year & some bands can't play there (lyrics!) or don't want to do it (from year to year there are more swindles by organizers).

There are many styles of true music in Poland, you can hear roots-reggae (IZRAEL, RAP, IMMANUEL), hard-core bands (DEZERTER, ANTI ARMIA, KARCER, TRYBUNA BRUDU), '77 music (still existing KSU, STRESS, DEFIEKT MOZGU), Psychedelic/Industrial (RAJ-KORMORANY, WAHEHE, REPORTAZ), new wave, Post Punk & others. A big problem of the musicians are records. The only way to put out a record is to

SEA



Canals
Swamps and marshes
National parks
Points of interest
Spot elevations in metres

map: Each is identical to its capital city



DEZERTER (a Practice in Jarocin '87) - now they play with 3 members. Their 919 was very shocking for all People.

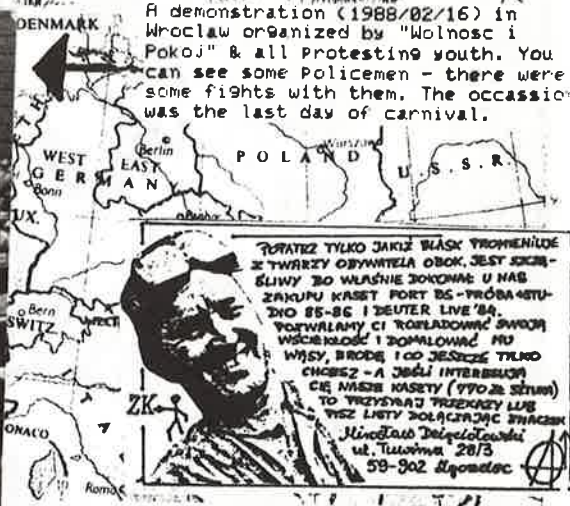
They Provoked all, as many Punks don't understand what DEZERTER wants to tell them - it was a very good 919.

It's very hard to be a vegetarian in Poland because it's not simple to replace meat with other foods when the economic situation still changes for the worse. But there are some vegetarians, mainly people with Rasta ideas. A problem with the 919s are drunk & stupid skinheads full of energy & with only one idea, terror! Many people are afraid of them, everybody doesn't understand them - what they fight for is fascism in a country of nazi dictatorship! The youth majority is still blind, they think only about vodka, whores, drugs & spending all their free time in disco's or restaurants & working harder & harder to provide for their bigger & bigger damned needs. They only cry that the economic situation is bad & we can't buy something - but they don't want to think: why? and change it for the better. Vodka, religion, & hate are the main ideas of Polish society. The government likes it when people are drunk or drugged, they're not dangerous. As in duty bound - everybody must work. Who ever doesn't work will go to jail or have big problems with the police. Communications (telephones, train tickets) are expensive & it's not simple to co-operate with people from other towns or countries. For that reason we often don't know in details, what's interesting in other areas.



KOLABORANCI (at the student festival FAMA '87) - they are one of the best new underground Polish bands. They play many kinds of music with good hard lyrics.

POLISH DESTROYKA



Not too long ago we came into contact with the underground from East Germany, Hungary, Soviet Union & Czechoslovakia where the communist systems are harder (except in Hungary) & I hope this co-operation will be good. Till now we have seen 919s in Poland with 3 bands from East Germany (FEELING B, KEIN TALENT, & WARTBURG FÜR WALTER), 3 from Czechoslovakia (V3S, FPB, SANOV 1) and 2 from the Soviet Union (IGRY & VABANK).

The last piece of news in Propaganda is Gorbys' great idea of "Pierestrojka", for that reason it's a little better, but in majority it's another Political lie to win the People's hearts. It's another swindle, another shit but many people in our red countries believe in this idea of democracy even when a big machine gun is still near their heads. They don't want to see it. My own name of "Pierestrojka" is DESTROYKA and I think it's a very good name to show this situation. I think I must finish this long article. If you want to hear our music or know something more write to me or to the people whose addresses are here. Anything to add? Greetings to my best friend KAZ now living in Toronto. Bye!

My Address:
Miroslaw Dzieciolowski
UL. TUWIMA 28/3
59-902 ZGORZELEC

TRYBUNA B. (band & 'zine)
write to:
Piotr Wierzbicki
UL. PRZASNYSKA 14/69
01-756 WARSZAWA

AREK MARCZYNSKI ('zine)
write to:
UL. M. REJA 19/7
58-354 WROCLAW

KARCEK (band)
write to:
KRZYSZTOF ZEROMSKI
UL. MICKIEWICZA 25/6
76-200 SLUPSK

KOLABORANCI (band)
write to:
PRZEMEK THIELE
UL. SWAROZYCHA 1A/11
71-601 SZCZECIN

THE CORPSE (band)
write to:
SLAWEK SZUBSKI
98-140 ŁASK
UL. ARMII LUDOWEJ 55 ŁÓDŹ



KARCEK - One of the oldest & most popular hardcore bands from SLUPSK.



Shirts with printed sleeves
still available!

A: IT'S OK NOT TO DRINK! [M,L] w/
"Reject the pain, against the
grain!" and PPP Logo
B: DON'T NEED DRUGS! [M,L,XL] with
"Some choices once made, need
never be swayed!" and PPP Logo
C: PPP GROWING! Logo [M,L,XL] with
"That's BS, I only accept PPP!" &
"Proud in the 'Out-Crowd!"
D: IT'S OK NOT TO SMOKE! [M,L,XL]
w/ "To choke, or not to smoke?"
and PPP Logo

Sleeves printed in black on same
shirts as mentioned in ad above.
Add \$2 to the ad's prices for
shirts with sleeves. [10,11,12]

ALCOHOL IS NICE I GUESS

PPP Straight-Edge Unity 'zine!

Innervisions, Complete Contact
Lists + More! Monthly w/ bold
layouts! US: 3 22¢ stamps, Else
where: 1 IRC.To: 16835 Algonquin
#211/Hunt Bch, CA/USA 92647...

BOLD PURPOSEFUL T-SHIRTS!

I started PPP cuz I
care enough to point
out LOUD AND CLEAR
that we all can stand
up IN THE FACE of pressure to drink, etc. and
defy it!, making a powerful statement, building
confidence, and at the same time making for
maximum enjoyment! These shirts are awesome!:
A,B, or C HUGE front and back printed in gold,
on heavy red pre-shrunk 100% Cotton T-shirts!
Delicious! They shock and inspire in pride
and in comfort! INTENSE!

POSITIVE
PEER PRESSURE!™



POISON
FREE

Shirt Statements:
A: IT'S OK NOT TO DRINK!
B: DON'T NEED DRUGS!
C: PPP POISON FREE! LOGO

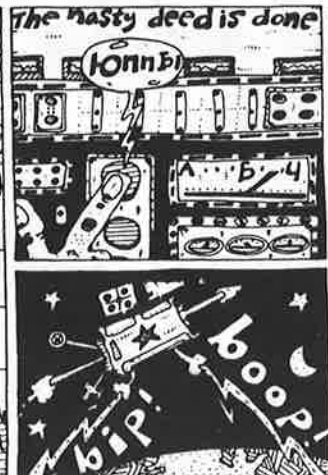
[\$8] Each, Total (USA)
[\$9] Mexico and Canada
Elsewhere on Earth:
[\$10] One Week by Air

[Sizes: M,L,XL]

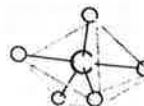
FREE Stickers with
every shirt order!

Send check or MD to:
George Hays/PPP
16835 Algonquin #211
Huntington Beach, CA
USA 92647

US and Foreign cash OK.
Feel free to write!
Where did U see ad?
All are RUSH! orders!



PCIs
trigonal
bipyramidal





NOMINO



Still Thinking did an interview with Al, the bass-player, and Paul, the drummer, of No Mind, a Toronto band that has been on the scene for a few years. Since the interview, No Mind has released an album called "Tales of Ordinary Madness".

S: Could you tell us who the other band members are?

P: Oh, Scott sings and Dave plays guitar.

S: How come with the demo, it was things you released over the past, like from different time periods, not all recent. What do you prefer on the demos? Some of the older stuff or some of the newer stuff?

A: I don't know...we kind of like all of it because it's from all over the place. That's why we saved some of the old stuff, because we liked it.

P: It was just recorded at the same time as we recorded the record, but we weren't going to use it on the record, so we put some stuff out, plus some new stuff on the demo or "Punkusraucoursers" or whatever. The four-track stuff is all the newer songs.

A: Basically, the idea was that we wanted to put something out in the time between that when the album came out and we just didn't want to have the songs conflict with the songs on the album.

S: So just whet everybody's appetite. Would you guys really consider yourselves a hardcore band, because you seem to play a lot of hardcore shows, but I also see, which is really good, that you try to play with independent bands, not just hardcore bands, which a lot of hardcore bands don't try to do.

A: Well that is because we have really diverse tastes in music.

P: For sure, we listen to a lot of different types of music and stuff, and it might not all be hardcore all the time we listen to it, but we just get together and we play.

A: That's just what comes out when we play; that's, I guess, the common denominator between all our personalities.

P: Yes, but it is just the kind of music we have been playing for a long time. I guess we are pretty much a hardcore band, we definitely have hardcore influences. Plus, no one really wants to play fucked music, it's not natural. But as for playing with other bands who aren't hardcore bands. It's great, you know, we like it a lot, [you] kind of make friends with people as well; and a lot of these other bands, they may not come across as being a hardcore band or whatever, but a lot of them are really into it, and they like us and we just like them.

S: Hardcore, in a way, can be a stagnation if you are just going to play with other hardcore bands.

P: It doesn't have to be that way, because you just keep having hardcore shows, then it gets boring.

A: You keep playing in front of the same people all the time. And other people will dig us for what we are.

P: We can play with other people, like Change of Heart or something, or even at the Rivoli. You get different people there.

S: I heard you guys were going to do a record deal with Gary I from I Records. What happened with that?

A: Jil gave us a better offer than I in the long run.

P: They were willing to do it but it was just going to take a long time because they wanted to do Pig Farm first.

A: And the Rheostatics.

P: They didn't act fast enough.

A: Jil just wanted to do it more than the I guy, basically.

P: They just wanted to do the Rheostatics and we had stuff recorded for a long, long time, and we were all ready to go, you know; what's going to come out faster and be better for us anyway.

A: Jil has really good connections in the States that I just don't have, for a start. She's just really enthusiastic and we've known Jil for a while. Nothing says the guys in I aren't great guys, but it's just the way it turned out.

S: Jil can probably push it better.

P: She's more willing to...I don't know...I'm sure the guys in I Records are into promotion but Jil is really into it and...we have a good friendship with her.

S: Does your name, "No Mind", have anything to do with Zen, because in Zen the term "no mind" means to have a blank mind or an open mind.

P: Well, like an open mind, because we are against people who aren't willing to think.

A: It came originally from a song title.

P: It's a state of mind.

A: I guess we don't attach that much importance to the name, to that extent.

P: It's a name nobody else has, and it identifies the band better than a label.

S: How would you describe your music? For people who haven't heard it before.

A: Loud, heavy, intense rock 'n' roll.

S: Do you ever plan to do a major tour anywhere?

P: We plan to, one day. One day we'll probably do a minor tour. We talk about it all the time and we're slowly getting stuff together and I think an album would help. Other bands do it, just come out and do a long tour, and it's great, but we just don't think we could pull it off.

S: Ok, we are going to play a word association game. One of you go first and one of you after that.

P: You go first Al...let's see what the word is first.

S: Ok, "sheep".

A: "look up".

S: Now you Paul...he's thinking about it, it's not word association.

P: What was the word? Next word, this is taking too long.

S: Ok, let's see, "brain damage".

P: "Brain damage"? "Flight courier".

S: Now Al, "tofu".

A: Scott...he consumes 57 times his own weight of tofu a year.

S: Paul...credit card.

P: "Loser".

S: Ok, now back to Al...grey.

A: "Grey"? The first thing that comes to mind is pretty stupid, it probably wouldn't make any sense to you. "IBX", it has to do with photography...never mind.

S: Now Paul, "lipstick".

P: "Messy".

S: Back to Al...Poison.

A: Glas rock heavy metal.

S: Back to Paul...Crack.

P: "Sidewalk", I know it's dumb.

S: Ok, let's see, "EMI".

A: ...obviously I think of the Sex Pistols.

S: Ok, Paul, "gun".

P: ...Charles Manson.

S: Cool...Mosh.

A: Is this for me? Ok...potatoes.

S: "Mosh potatoes"?...ok, "Beastie Boys".

P: (silence)

S: Ok, I guess we should go on with the interview. The word association we gave you was the same one Graffiti gave Aerosmith, we just wanted to see what you had in common...you're lucky, nothing. What other local bands do you see as becoming big some day, if they aren't already.

P: ...Pig Farm has a lot of potential.

A: We went with them to Montreal last weekend and they blew the Doughboys off the stage.

S: Since you associated tofu with you lead singer, are any of you guys vegetarians.

P: Yes, I am.

A: And Scott is.

S: Are you guys into animal rights at all?

A: Yes.

S: Do you ever try and bring out any of your ideals in your songs, lyrically?

P: Scott writes all the lyrics, and Dave wrote some of the earlier stuff; I'm sure they do.

S: If you guys had to choose any record label, which one would it be?

A: I don't know...maybe SST.

P: There are a lot of good indies, just because no one has ever heard of the label before. You can help them break ground and they can help you. I'd have to say Sire because the Replacements are on it and the Raones are on it.

S: Do you ever notice how independent bands often use independent record labels as a stepping stone to major labels?

A: They do, but in another sense some of them don't even want to touch a major record label, with the type of stuff they do, they only want to stay on an independent and just want to go to a better independent with more distribution.

P: Exactly, because there are some that get major stuff, like SST. I think a lot of bands do that, it's probably a wise thing to do really, use that to get you better.

A: Major labels can still fuck you around.

P: But you can get a better independent label.

S: A few independent labels are as big as major labels, like SST.

A: It's just that major labels have a lot of money for promotion and stuff like that.

P: Basically, that's just money you throw away, making a bunch of posters and stuff.

A: Big labels can also tell you what to play.

P: They'll name your album, and stuff like that.

S: And tell you how to look and dress.

A: They get an image consultant for you.

P: We don't need one now, maybe later.

A: We've been looking into spandex, but we can't afford it.

S: The ones with tiger stripes?

A: Tiger stripes for sure.

S: Where do you see yourself ten years from now?

P: Ever heard of the Slither Club?

We'll probably still play there ten years from now, you know? It's really hard to say, but I hope we're still playing music, although we'll probably be as deaf as anything...It would be kind of cool if we could all still be playing in the same band. In ten years a lot could happen. We don't expect to be rock stars of anything...The status of the Butthole Surfers would be cool, they're not a household name, but a lot of people know them.

S: Ok...what do you hate about interviews? Even this one.
 P: They take too much time to answer a question...I don't know.
 A: We haven't done that many.
 P: Exactly, we haven't done enough to start to hate them. Sometimes if you do an interview with someone and they don't have a tape recorder so they try to write everything down, and they've never even heard of your band before or seen you play, let alone hear you. And they ask questions you don't really understand, like questions about bands you've never heard about.
 A: Pointless questions.
 P: Interviews that never came out. You never see them after you've done them.
 S: This one is coming out, I swear.
 P: I believe you, I believe you.

S: How could you sum up your music in one word?
 A: One word?...Put me on the spot... "Sonic"...two words maybe... "Sonic barrage".

S: Is there anything we haven't touched upon that you think is important.
 P: Past history...this other band we played in...I used to play in a band called ATD...Dave used to play in a band called Afhakken and Alister was the original lead singer for Afhakken years and years ago in '81...Then he played guitar for Sons in Spark and then came and played bass for us. Scott played in a band called PRISONERS OF CONSCIENCE (P.O.C.).

S: What made you decide to form No Mind?
 A: Scott and Dave got together first.
 P: Dave left Afhakken and they became Madhouse...he kept some of the old songs that he co-wrote with other people and we still play some of those songs. Dave and Scott started jamming with other people. Then they got Andy who I played with in ATD with, then I joined and we started to play for a year.

S: What do you think of the Toronto scene as compared to five years ago when there was Stuna Group, Norda and Vital Signs and all those bands.
 P: From five years ago there's a lot of people who aren't around, a lot of people I don't see anymore.
 A: There are more bands now than there were before.
 P: Bands are a lot better now too. I think because maybe a lot of people know how to play. A lot of people who were around are still around playing in bands now...the Toronto scene on a whole is really good, there are a lot of good bands and places to play...I like it. It's just more accessible for everyone now, it's a lot more organized. Five years ago you had the Turning Point where anybody could play, all hell would break loose, you'd have gigs with thirteen bands...and you had Larry's Hideaway, nothing special...It's easier to get a show for most bands.
 A: I think a lot of the clubs are more open minded today, like the fact that the Rivoli will have a band like us.
 P: We could play in Ildikos, which was a hardcore club, I guess, and then play the Rivoli.

S: A different atmosphere in each.
 P: Everybody thinks [the Rivoli] is a real trendy club or something, and are scared to walk in there...what's trendy? Christ, hardcore is as trendy as anything now.
 S: If you played at Ildikos you'd definitely get a hardcore crowd, at the Rivoli you'd get a few from the hardcore crowd and anybody else practically.
 P: You get the open-minded people from the hardcore crowd to see you and possibly check out a different band that is not hardcore...it's all just feelings, and that's the way we play, it doesn't really matter where you play it, or what street it's on.

S: Music is music. Any last words?
 Could you give us your address?
 P: Box 5303, Station "A", Toronto, M5W 1M6. Our record is going to be out in February or March...And you can get our tape (Punkusraucousrex) at Records on Wheels, Bop Shop, both Vortexes, Driftwood music...
 A: ...or you can write to us...send \$5.50 post-paid.

NO MIND



**STEP FORWARD
RECORDS
PRESENTS**



Free! But Send Postage!
 #8-39¢ POSTAGE!
 #9-39¢ POSTAGE!
 #10-39¢ POSTAGE!

TAMMY-TIME TO UNITE FANZINE
 11980 WELBY PLACE
 SUNNYMEAD, CA 92388

LAST OPTION 7" ep \$3.00 PPD(us, can.)
\$5.00 OverAir



Also Available: StepForward
 "LIVE" cassette. 60min. +
 booklet-\$2ppd.
 StepForward zine 75¢ppd.
 Last Option T-Shirts 2 sided
 100% cotton-\$5.00ppd

For info & stickers
 send stamp to:
**S/F
RECORDS**

STEP FORWARD - 1
 1926 E. CAROLINE LN.
 TEMPE, AZ 85284



INTERVIEWS WITH
 AGA
 EXCEL
 CRINGER
 M2
 LARA
 STROTT
 ARTICLES ON
 ACID RAIN
 NEW AGE
 WANTS/NEEDS
 SHOCK VALUE
 36 PAGES
 PACKED

75¢-2 STAMPS PO BOX 195 MESAZ 85211

Chikara Records

P.O. Box 65331
Station F
Vancouver, B.C.
Canada
V5N 5P3



A CHANCE TO FEEL EMOTIONS ALIVE
Their first 5 song 7" EP

— Desperate Minds —

EP's	T-Shirts	2. "Strive for More"	Shirts
\$3.50 ppd Can. (CAN funds)	1. Above picture (4 colors back)	Young girl & tree (2 colors front)	\$9.00 Can
\$3.00 ppd USA (US Funds)	Screaming face (4 colors front)	Lyrics (1 color back)	\$7.00 USA
\$4.50 ppd Overseas (CAN)	White t-shirt	Grey t-shirt	STICKERS FREE
\$3.50 ppd Overseas (US)			M.O.'s payable to Chikara Records

AT WITS END

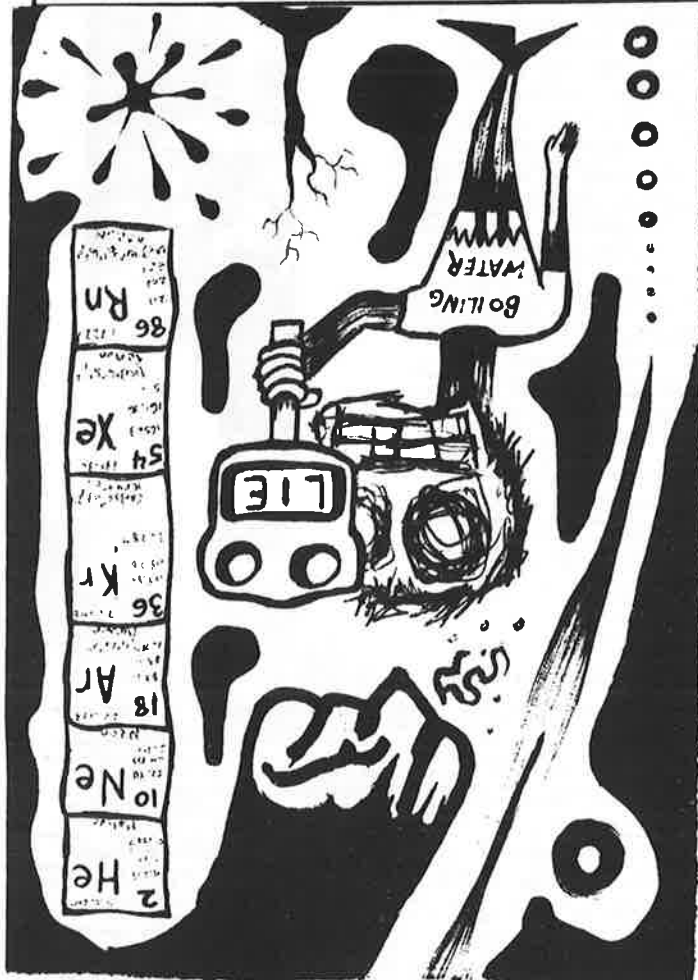
demo tape

send to:

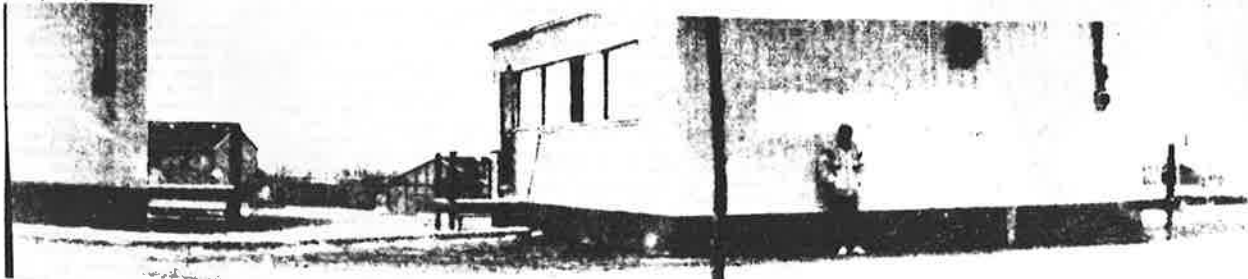
6 songs only \$3ppd.
on a 60 minute cassette

6212 Clearwood Rd.
Bethesda, MD 20817

*COPY (ORIGINAL UNKNOWN)



MIKE K. 1987



INTRODUCTION - Food is a human necessity that is used in various ways, yet, unfailingly, it is considered among the cruelest of circumstances when a person (or even an animal) is allowed to starve to death. Even the most sinister is fed adequate meals while in prison. Still, millions of innocent people, mostly children, die each year because they can't get enough to eat. If any of these people were your next door neighbours, you would probably share what you have directly with their family until conditions improved for them or at least you were at your lower limit for survival. In any event, you would not steal food from their garden, especially if you had enough in your own. Yet this is what happens daily on a global scale. Although we ostensibly 'buy' agricultural items grown in the poorer countries of the world, it is obviously not the poor people of those countries who benefit, or else they wouldn't be starving. (If you think the problem is simply overpopulation, think again. It has been shown that people actually have less children as they get richer--so why are these people having more children?) As Americans, we can buy all American products, thereby also helping our own farm population survive. In other countries, buying locally is also preferable, but if you feel you must import some items, at least consider doing so only from those countries that are themselves feeding their own people adequately before using good farmland to grow exports. This book is not political; it doesn't take sides other than the side of feeding all people. That has been my oath of service as a professional nutritionist and dietician. There is no capitalism/communism, left/right, white/black, christian/moslem when it comes to hungry children and malnourished pregnant women. There is just food, and land to grow that food (yes it does grow on trees, but those trees must have their roots in the ground somewhere.) If we can all just agree on that for one moment, and stop fighting over that land that holds the roots that support the tree that bears the fruit that feeds the child, maybe, just maybe... peace.

WORLD HUNGER: THE HAVES & HAVENOTS
 WORLD HUNGER: THE HAVES & HAVENOTS
 WORLD HUNGER: THE HAVES & HAVENOTS
 WORLD HUNGER: THE HAVES & HAVENOTS
 WORLD HUNGER: THE HAVES & HAVENOTS
 WORLD HUNGER: THE HAVES & HAVENOTS



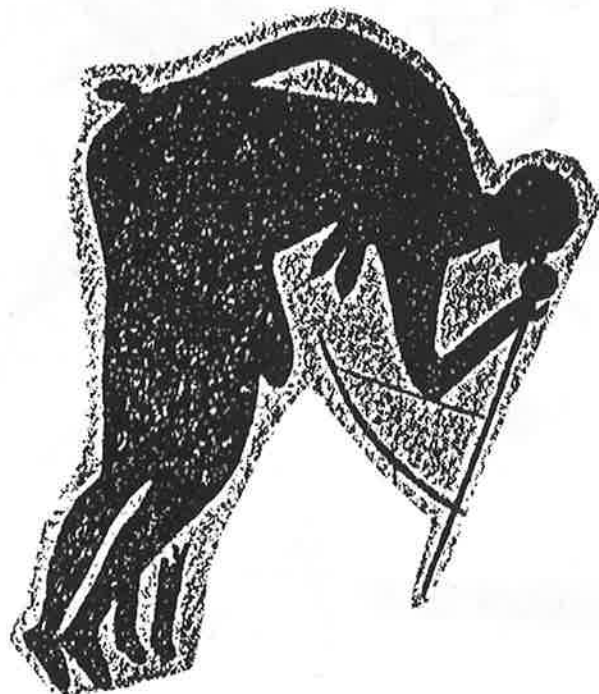
FOOD SELECTION WITHOUT GREED

The highest and most noble level of consciousness in food selection is consideration of your fellow human. The stereotyped mother's line, "Clean your plate, there are children starving in (fill in Europe, Asia or Africa depending on the decade)," was really the right idea just incomplete execution. Rather than be a wise guy and tell mom to get a box so we could mail the leftovers overseas, what may have really done some good would have been to ask mom to buy a little less at the store next time, and just (heaven forbid) serve smaller portions.

The basic law of economics is the relationship that exists between supply and demand. The more people buy of something (demand), the more the producers of the product will be prompted to produce (supply). If there is not enough of something for everyone, the ones with the most buying power (money) will get first pickings. The problem with food isn't that there is not potential to produce enough to go around, but that the good land to grow food is often used for other purposes, because the rich folks who own most of the land want to get the highest return from their property, even if that means there will be too little food for the poorest folks. What is being done with this land? The fields that used to grow food crops in many of the poorer countries of the world are now being increasingly used to grow cash crops for export. Cash crops include nonedible items such as cotton and rubber, nonnutritious foods such as coffee, tea, cocoa, and sugar, and even some food crops which are grown for export such as bananas and pineapples. Most of the people in these countries can't afford to spend much on these luxury type items. They are shipped over here, and we pay a price for them which includes the shipping costs. The only thing that keeps the price of these items down is the cheap labour cost of production, since workers in those countries are paid about one-tenth the minimum wage over here. This fact forces a lot of our own farm families out of business, because they can't hire workers at such a pittance, and soon get discouraged at receiving such a small return for themselves. Ultimately these American farmers are selling their lands to corporations who reduce costs by grand-scale mechanization which destroys the environment (since the corporations generally only care about this year's profits, if there's no soil left next year, they can write off the loss) and produce an inferior product for the consumer (for instance, hard, greenish tomatoes are easiest to pick by machine) but they still can be sold because many supermarket and restaurant chains contract with the farm corporations to buy whatever they produce.) If we were to stop buying imported foodstuffs (and other agricultural products) the demand would be reduced, forcing the producers in those countries to look to their own population for a market. What they would find would be an underpaid, underfed group of families who would buy all the food they could produce, provided it was sold at a reasonable price relative to average wages. Meanwhile, in this country, if we keep insisting on buying American, and also demanding high quality fresh produce (which we will pay a little more for--and which will be well worth it, for better taste, better nutrition, and a better environment), we will keep the real American farmers in business (Keeping them off the unemployment line, thereby saving us many tax dollars.)

Scope of the Problem - Hungry Countries

Table 1 lists the amount of food (measured in calories) available for each person, relative to their basic needs, in several countries around the world. The two columns contain the figures for the years 1969-71 and 1978-80 respectively, so one can see the trend over time. It should be quite obvious which are the hungry countries and which are the well-fed countries. Ethiopia, for instance, is a hungry country, and getting hungrier, because, as listed, her people could obtain only 87% of their food requirement during the period from '69-'71, and, worse, only 74% from '78-'80. Looking at the U.S., we see a well fed country that averaged a whopping 131% of caloric needs for every man, woman and child in '69-'70, and increased this to 138% by '78-'80. No wonder people here spend billions trying to lose weight. While North American and European countries get fatter and fatter, the rest of the world gets hungrier, or at best stays where they are, hungry and dying (during the '70's, 15 million people died each year from starvation and disease caused by malnutrition, and at least 10 million of these were children (according to William Shurtleff, USAID Agenda, Sept. '78, p.18-20)). You would think hungry countries would devote their natural resources towards feeding their people, but as already discussed, and as illustrated in tables 2 and 3, these countries are actually growing less food for their own people and more crops for export. Judging from the worsening conditions of the people's nutrition as evidenced in Table 1, it is obvious that the strategy of trying to help the situation through increasing cash revenue just doesn't work (probably since the money we spend for these goods never gets back to the workers but stays in the hands of the rich land owners and government tax collectors.) Table 2 shows what is happening to acreage used to grow cereals (wheat, rice, corn, etc.), the staple foods of poor folks everywhere. As the table shows, these hungry countries have actually decreased their acreage planted in cereal crops between the years 69-71 (on average) and the year 80. The well fed countries have in some cases increased production acreage (such as the US), and in other cases decreased slightly (ie. Switzerland), but the populations continue to be more and more well-fed, meaning that they can buy food elsewhere if necessary. Hungry countries decreasing cereal acreage, however, is disastrous as seen back in Table 1. Imagine a country, already hungry, with a growing population (in spite of, and indirectly because of, all the children that starve to death daily), actually allowing its food-producers to grow less food. Horrible, but mainly our fault for providing the market for more profitable use of their land. Table 3 shows the increase in acreage devoted to some cash crops in these hungry countries. It may or may not be exactly the same thousands of acres that used to grow grain that is now growing more coffee or



of their needs, "scattered" spending, this means that the average Peruvian gets much less than 92%, the average available. As Tables 2 and 3 show, however, that during the 70's Peru's reduced cereal acreage from 352 000 hectares to 621 000 hectares, a withdrawal of some 27%, representing nearly 6 000 000 acres at the same time coffee production was increased by 18%, cocoa bean acreage, though a relatively small industry, was more than doubled, and the tea was mercifully held constant on 7,500 acres. This last point is worth dwelling upon, for, in my estimation, even holding land in a constant amount for cash crops is too much in the face of an increasingly hungry population. It's like a man being diagnosed as having lung cancer and him saying he will not increase his smoking any further, just hold it at the same three packs a day he's been smoking for years. Like the cigarette machine on the cancer ward, cash crops would seem to have no place in a hungry country until the hunger there is completely eradicated. Many of those hungry countries were

It actually contributes to the overpopulation problem when we buy these cash crop products, and keep making the poor even poorer. As a final example, consider the banana, in Central America, went from having 108% of the caloric need per person in 49-71 to 99% in 78-80. We see cereal acreage was reduced by 14% (some 65,000 acres), while coffee and cocoa acreage, and banana production were increased by 14%, 33% and 4% respectively during this time. In fact, Panama now grows enough bananas such that every man, woman and child in that country could eat over 4 lbs. of bananas every day. While not a very balanced diet, this would nevertheless represent well over 100% of daily caloric needs. Countries can feed themselves, given the chance to eat what they produce (and produce what they need).

By buying fresh, local, domestically grown produce we can help put the struggling American farm family back in the business they should be: feeding us. In "Trading the Future," (Institute of Food and Development Policy; 1885 Mission St., San Francisco, CA 94103) authors J. Wessel and M. Hantman point out that 66% of the "farm income" of the U.S. is received by the top 1% of the "farmers" (in actuality major corporations.) The danger of concentrating such power in the hands of so few interests was seen during our gasoline "shortages" when Americans started shooting each other to get those last gallons of gas as the pumps ran dry. The scene at the supermarket check-out line will be considerably uglier if the managers ever have to declare the last loaves of bread available for the weekend.

The power to alleviate this ever-worsening situation lies in the hands of every consumer with each shopping decision. Buying directly from local producers is the ideal, but is impractical for most city-dwellers. The markets at which we shop serve our needs and desires by functioning as collection and distribution points. They collect only what they believe they can distribute. Communicating to your grocer that locally-grown produce is always your first preference (even at a slightly premium price), and that foods imported from poorer countries are resulting to even be seen on the shelf, can break the otherwise endless cycle of the "haves" and the "have not." And a lot of hungry children will thank you.

Bananas are among the most fattening (calorie dense) of all the common fruits. With obesity being the most prevalent nutritional problem in America today, they won't be missed (especially since so many people prefer their bananas "split"-- with 3 scoops of frozen butterfat in the middle). Giving up this unfortunately sweet fruit will have to be a labor of love, so that the so-called "banana republics" can have a chance to become real republics, rather than teetering on the explosive brink between Communism and totalitarian dictatorship. There is no doubt lives can be saved: soldiers and guerillas on both sides, American troops if we eventually become involved, and many, many hungry children -- who need these bananas, or some other food crop grown in their place -- a lot more than you or I ever will. --George Eisman

Crop	Country	1969-71	1980
COFFEE	ETHIOPIA	619	690
	HAITI	30	30
	KENYA	85	120
	PANAMA	21	21
	PERU	119	140
	U.S.A.	1	
COCCA	GRJADADA	5	
	HAITI	1	
	PANAMA	3	
	PERU	4	
BARBICUS (1000's)	KENYA	111	131
	HAITI	160	200
	PERU	105	105

reprinted by USGOL-DRI -- for more info/pamphlet on Vegeta-
tion, contact: 1-800-368-5848

P.O. BOX 2541, stn.D/ Ottawa, ONTARIO/ K1P 5N6, CANADA

RECEIVED FBI Production Yearbook
1982, DE. 1-10-82



Edward Ka-Spel



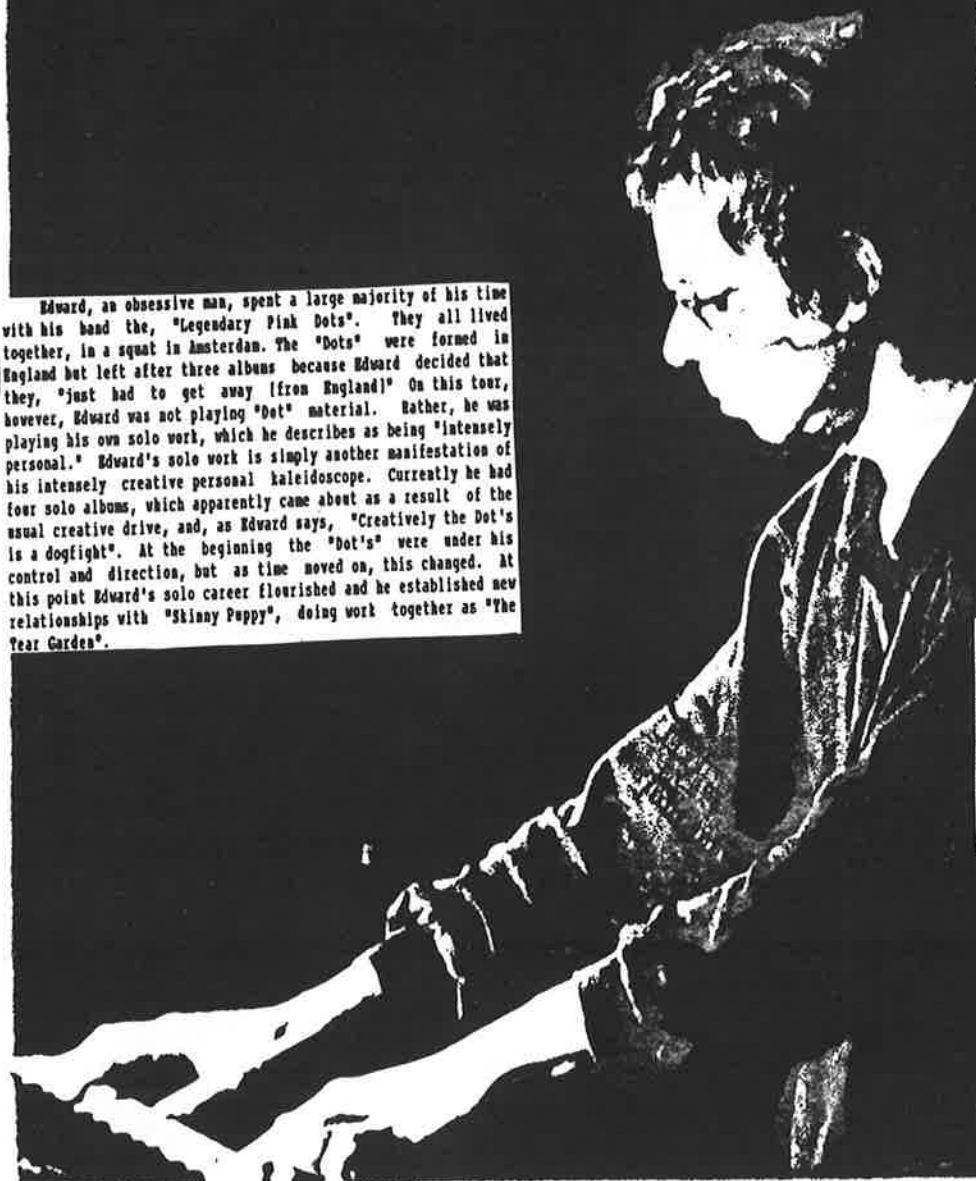
The date was May 31st, 1987 and Edward Ka-Spel had come to Canada on tour. The Toronto date was at the Concert Hall, a small standing hall, in which there were no seats, that used to be a Masonic Temple. This was the last date of the two-month long tour. All the way from Amsterdam he had traveled, on tour with the band, "Skinny Puppy". He was a small man, hunched over and looking something like an elf. He had very thick and dark glasses, cubed in shape, and it was difficult to see his eyes. When he spoke he did so with softness and mystery. He had a fairly strong British accent, since he had lived in Liverpool all of his life.

The images that Edward gives are very intense, very obsessive, and at times filled with passion. The passages he writes are soft enough to enter into your heart, but filled with anger and depression as to poison from the inside out. This is what brings Edward music from the words of a man to the realm of a Prophet. Speaking in parables, using Christian imagery, he makes the whole world come to life in a rainbow of colours. Edward preaches that the world has reached a "terminal Kaleidoscope," and that all the feelings that ever existed are passing by us very fast. It is at this point that Edward recommends that we experience the Kaleidoscope, "taste the colours, feel the emotions, that ever existed". When listening to the music written and performed by Edward, one can instinctively feel this Kaleidoscope.

Edward, an obsessive man, spent a large majority of his time with his band the, "Legendary Pink Dots". They all lived together, in a squat in Amsterdam. The "Dots" were formed in England but left after three albums because Edward decided that they, "just had to get away [from England]". On this tour, however, Edward was not playing "dot" material. Rather, he was playing his own solo work, which he describes as being "intensely personal." Edward's solo work is simply another manifestation of his intensely creative personal kaleidoscope. Currently he had four solo albums, which apparently came about as a result of the usual creative drive, and, as Edward says, "Creatively the Dot's is a dogfight". At the beginning the "dot's" were under his control and direction, but as time moved on, this changed. At this point Edward's solo career flourished and he established new relationships with "Skinny Puppy", doing work together as "The Fear Garden".

Edward is a very devoted individual and his work is more than just music. He wants to convert the listener to his way of thinking. He does not do this in an obvious way but rather so subtly and softly that it is not overt and overbearing. Like other dogmatic ways of converting people, the music takes you down and then brings you up. It is a source of no real change of beliefs but rather a quick fury of passion that the listener can extract energy from and then come back to Earth.

TOUR NEWS: The LEGENDARY PINK DOTS will be touring Canada this summer with the very scary SKINNY PUPPY.



Derek- I was reading this book by Florence Farr on Egyptian magic...

Edward- Egyptian Magic. Again it's something I know very, very little about but a lot of people have equated what I do with Egyptian Magic.

Derek- It says about 'Ka'...

Edward- Oh 'Ka', yes...

Derek- ...Is the double of the newborn child and 'Ka' can progress in celestial evolution just as the body can progress in its terrestrial evolution. Is that where you got 'Ka' from?

Edward- It's part of it. It's why it's there, it's why the hyphen comes after 'Ka'. Cael is actually my mother's maiden name, that is why I sort of adopted it, but I did actually alter it. I changed the 'C' to a 'K' and added the hyphen.

Derek- That is almost a real name, if it wasn't for the idea that you have to change your name when you get married...

Edward- Yes it is because of the Ka...

Derek- On the, "Play It Again Sam", sampler called, "The Dice are Rolling" there is a L.P.D.'s song, "Love on a Pale Green Post Stamp". Could you explain what the little high voice in it says?

Edward- If god had meant us to sing he'd of given us horns.

Derek- So what's the song actually about?

Edward- It's basically - it's another song along the lines of the Young Gladiators - the first time I ever got anything out of any drugs, which I don't indulge in a lot contrary to popular belief I kind of like, I got into this strange paranoid state, where I was sitting in a room and there was people talking around me, I ??? right in front of myself and envisioned the whole room on a pole in the middle of space, nothing outside there. If you actually walked out of the room you would walk into nothing, as if you were the only place that existed. That's just the picture that came into mind so I wrote the words for that sitting at a party. I hate parties.

Derek- Yes, a party here is nothing but an occasion to drink.

Edward- No, I don't drink at all.

Derek- About the powder that you talk about in your songs.

Edward- Speed, is the powder that luts for speed.

Am- Does every song of yours necessarily have a meaning?

Edward- It's usually does to me - it always does.

Am- Just something you want to get out of your mind?

Edward- Oh ya, ya. Your wildest fantasies just go screaming onto paper. I mean their getting more and more, in a way fractured and strange as they go on. I wrote one yesterday, it's going to be the first sixteen minute piece for Tear Garden, which is...ah, you just got to, you got to see it when it comes out. I can't possibly relate it. There is one part where two lovers disguised as a car crash, they are the car crash, they are watching what is going on around them, it's like the car crash is living.

Derek- They have made this car crash, themselves?

Edward- They are the car crash. (laugh) A living breathing car crash.

Derek- Do they die at the end?

Edward- No! A car crash - I mean it's making the car crash a living thing.

Derek- I've never really liked Skinny Puppy...

Edward- Well, I want to make one thing clear here. I mean, I really do get offended when people say how much they dislike Skinny Puppy. They draw me into it, because I really like them, something really great for me. Count me out of...

Derek- Within the Tear Garden work, the music seems to have a lot more energy. That is in comparison to the Legendary Pink Dots with intense orchestration, and your solo work's mellowness. Do you find it that way?

Edward- I don't know, I don't see a lot of division in it. It's all part of the same big tapestry, the solo stuff tends to be intensely personal, especially on a musical level. Pink Dot's is like a dog fight now, six people all putting in their ideas. It's changed, in the early Pink Dots it was pretty much me. Even though there were more members in the band...up to the Tower. From the "tower" onwards it changed, that's when it became a much more democratic thing, that's why the solo thing started. ??? Tear Garden is like the most beautiful collaboration of two peoples ideas. It's a good balance, we respect each other...

Derek- Is it like a negative-positive kind of balance, or interlocking?

Edward- Positive - Positive.

Derek- I mean like a negative-positive, like magnets.

Edward- Oh ya, it is very much like that. I mean, things are really similar towards us.

Am- Do you find you work better in a small group or large group?

Edward- In many, many ways Tear Garden was easier. In Pink Dots there is so many disputes, everybody wants to hear there bit, you know and things like that. That can bring you down when your (sort of like) looking at the overall thing and you say, "FUCK IT". Sometimes it too much of a fight, and sort of like move it this way, and somebody has to do that ultimately.

Derek- Usually people either really like the "Dot's" or really don't.

Edward- I'd prefer it to be that way, I don't want the Pink Dots to be anyone's second favorite band. That has never been the intention, I mean it's like what I said before, "We want to be a cult band". We actually set out to be a cult band, because we want the belief of the people who listen to us, to be as strong as our own belief...and we're obsessive (laugh).

Am- Playing to the converted and not trying to convert them, that kind of concept?

Edward- Oh, we want to convert people, but we want to convert them to the level of obsession.

Derek- What exactly do you want to convert people to?

Edward- Our ways, our dreams, the world we paint. We're trying to... really, just add new colours to the spectrum. Make music, music dreams to hallucinate on.

Derek- What is Centre Bullet, on the Tear Garden E.P. about, what does it mean?

Edward- Oh, well that is a question, out of ??? you had to pick the centre bullet.

Derek- Is that a hard one?

Edward- That's a very, very hard one. It's a story, it's a story of an assassin, it's a story of several assassins.

Derek- They are assassinating whom?

Edward- Do you need to, sort of, pick out? ... There is no political statement at all. Centre Bullet is just the running of another film that goes on in my head.

AK- Have you ever thought of making an actual film or video?

Edward- I would like to do it, yes. It's something there has been no opportunity to do. It's so very expensive too, and we really don't have the money.

Derek- When you say that these are films, is there all these films that are occurring in your mind. Are these films, reoccurring in different songs?

Edward- Yes, it is part of the same tapestry, I mean, what it's all... From day one we wanted to create this thing called the Terminal Kaleidoscope: which is, if you look at the history of the planet over the last four hundred years, you'll notice an incredible acceleration [and pause of events], but really accelerating all the time. It's rather right to view the planet as a drowning man with his life flashing before his eyes. And you take this to it's conclusion and you can only come to one conclusion and that's overload, saturation, and ?cataclysm. Now you can take this as really pessimistic. Oh god, we're predicting cataclysmic, natural disaster - fair enough. Or you can look at it positively - this is the most exciting time in the history of the entire planet, we are witnessing Terminal Kaleidoscope in its very beginning. You know, what should you do? You should enjoy all the new colours, taste it, taste all the emotions that ever existed as they repeat and flash by, intensely, SING WHILE YOU MAY. It's positive, it's not negative. I'm not predicting the end of the world, or anything like that. You see, you're talking in global terms as well. It could take, it could happen [he stumbles], I mean everything could go in say, seven minutes time, maybe the sun is just turning to a nova, we don't know. Well maybe it takes a thousand years, we're not talking in units of time. I mean that's another thing I'd like to destroy the concept of the measure of time.

Derek- About predicting, all your premonitions, is there an actual premonition for every number?

Edward- Not every number - one & two are on the cassette called, "Premonition", three's on "Apparition", four's on "Brighter Now", Five's on "Brighter Now". Six is unreleased, seven is unreleased - it's my unlucky number, eight & nine ???, ten is on "Chemical Playschool 364", eleven is on a seven inch single, twelve is unreleased, thirteen is waiting for the ultimate, fourteen doesn't exist because it's twice seven, fifteen is on long cassette released in America, sixteen is released on Curious Guy.

Derek- About Chemical Playschool?

Edward- [Chemical Playschool], one and two there were only twenty-five. Some parts were salvaged, we hadn't reeled off our own copies, they all went to America. There has been counterfeits and things like that. We lost three albums.

AK- Couldn't you re-do them?

Edward- Some just couldn't be, some were just done on the spot.

Derek- Couldn't you have got a copy back?

Edward- It doesn't worry, too much, cause you're always moving on and on. It's like a wheel that just revolves and revolves, and much more interested to discover new things, then to drag back into the past. Their are certain songs in the early cassettes that we are actually in the process of re-recording. Just because we enjoy them so much, were putting them together album, next album, were talking about a song called, "The Light in my Little Girls Eyes". Were going to do three songs from a cassette that is still available, "Chemical Playschool III & IV".

Derek- Do you do your songs for your own enjoyment?

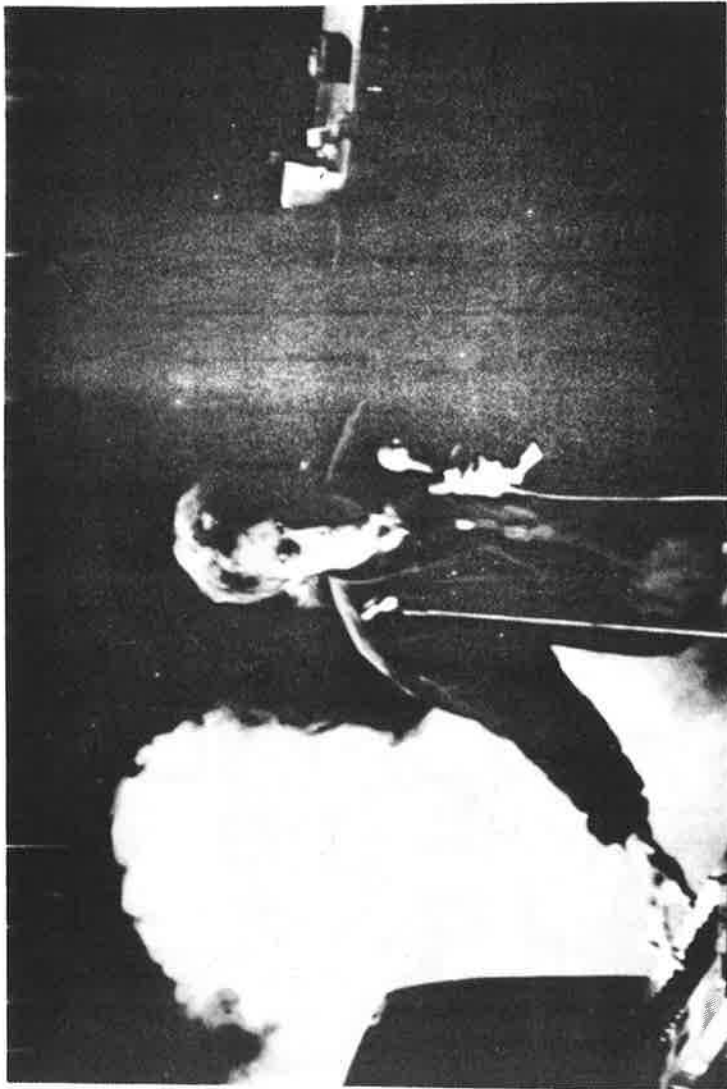
Edward- Yes, very much, I mean it's the greatest thing in the world. You record something and then get it out, a very peculiar thing. I admit I LOVE what I do. It's the only way, I never want to have anything released that I don't believe in, and it never will because I have total control.

Derek- When you write Sing While You May on your albums, Asylum for example, underneath it ???

Edward- That is basically, it shouldn't be written down at all. When you are in thought you write in a very strange language, more like speaking in tongue. It is the language of your emotion, when your flying or in trance, but it shouldn't be written down. It is just that's the way it comes out at that time, it sounds like thought.

THE PROPHET QA' SEPEL





Ak- They take the Dot's music seriously?

Edward- Oh yes.

Ak- A number of articles have said the Dots outsell other underground bands.

Derek- Is it called Enoch, the language of the angles. I had read about it in an interview in A/a (Attitude).

Edward- Carl Howard never talked to me before he wrote that A/a interview. Much of what that said was really on the mark, that was incredible, Carl got the character for Lisa perfect. Nobody else had, it really shocked me.

Derek- That must of made you happy?

Edward- Yes, it really shook me up. I'm in touch with Carl all the time.

Derek- Lisa is a person...

Edward- Lisa is me.

Derek- Your female self, these are things you have gone through?

Edward- States of mind, states of mind.

Derek- Your solo stuff is available on C.D.?

Edward- Chekk China Doll is, and AZZHYD should be.

Derek- Do you think C.D.'s are any big deal?

Edward- I'm not interested them in the moment, most of the records I listen to aren't available on C.D.

Derek- Is the spirit or the music that is important, does it matter what the quality is like as long as you can hear the lyrics?

Edward- It's both.

THE GUARDIANS OF EDEN

With supple hands and iron will, we'll shape the land — we shall rebuild. We'll make the world a garden — we'll only scatter seed. We'll turn the weeds to wine. We'll count to nine whenever we are angry. We'll see our Kingdom come. We're the Guardians of Eden

SING
WHILE
YOU
MAY

SING

WHILE

YOU

MAY

RATTLESNAKE ARENA

In Cut Throat Lane the chains were swinging. Iron boots with blades were lancing. Silver dance. The ghetto ballerinas tipped, blasting. Rattlesnake. Arena burning red. Black. Red. Black. The gutter snipers gasped beneath their melting masks that kept on smiling. Dead eyed. Dogs breath. Choke! Rattlesnake Arena burning red. Black. Red. Black. The stakes were low, the winner takes a wall to lean on. scrawl his name on for a night. The story starts again.

AWH

YOU

SING

WHILE

SING
WHILE
YOU
MAY

Derek- The LPD's "Tower" album is about England becoming a fascist state could you tell us more about this?

Edward- Take the tower of London, one of the oldest political prisons in the world. If you take the kind of trend to the ultimate. What do you get? They've reopened the tower, except it's not just a tower, it's the tower complex - tower town.

Ak- Is any of the any members of the Pink Dots done solo stuff yet?

Edward- They're doing it actually, Pat P????olquinny is doing a solo album, Stret Majest is working on it. Patrick, actually he scrapped one of the most beautiful albums I've ever heard, he scrapped it. I don't know why, purely solo, beautiful music.

Ak- Did you suggest keeping it as a using parts of it as group material or do you think the artist should throw away the painting if he doesn't like it.

Edward- It varies, actually, Patrick does want to keep some parts. I can see why, if your piece is taken away from so much, and others had arranged it and distorted it to something that you didn't like. Where ??? . That's why there's some songs on the solo albums that I actually kept away from the Pink Dots. Something like "The Ga'Spell" and "The Fool", on AAZHYD CHINA DOLL. It's the most extreme album I've ever done...all of the China Doll albums are badly distributed...

Ak- Why's that?

Edward- Record companies aren't taking me very seriously.

Dedicated to the deviant (we'll find our garden). Your correspondence is welcome — write to L.P.D.s c/o Wagenaarstraat 388, 1093 CX Amsterdam, Holland (mailing address ONLY).

EDENZH VERKYLZHDE / SING WHILE YOU MAY

SING WHILE YOU MAY

SING
WHILE
YOU
MAY



* IF YOU FEED THE FRENZY YOU CRAVE THE HARDEST CORE *



BY MAIL (POSTPAID) : \$7.50 USA * \$8.50 CANADA * \$10.50 AIRMAIL

----- (LP's & MLP's) -----

UPSET NOISE (LP) Italian Speedcore (Great) \$8
 PERMANENT DAMAGE (LP) Australia Speedcore \$12
 PUKE (LP) Melodic Swedish HC-Punk-Thrash - \$7
 SACRILEGE - "Realm of Madness" (MLP) Pusmort \$5
 DAMAGE (LP) Speedcore from Finland (Zoom!) \$7
 L.U.L.L. - "The Highest Wall" (LP) Belgium \$6
 POBEL MOBEL / A.H.M. (Split-MLP) Sweden HC \$6
 DEHUMANIZERS (LP) Great HC-Thrash (Seattle) \$5
 HEADCLEANERS / K.I.K. (Split-LP) Sweden HC \$6
 SO MUCH HATE (LP) Gunnar & the Crew (Norway) \$8
 BASTARDS - "Jarjeton Maailma" (LP) Finland \$7
 KINA - "Cercando" (LP) Italian HC & Punk - \$7
 IMPACT - "Attraverso L'Involucro" (MLP) Italy \$6
 S.C.A. (MLP) Ripping HC/Thrash from Holland \$6
 CAPITOL SCUM - "Tsjernokill" (LP) Belgium \$8
 SACRED DENIAL - "Extra Strength" (LP) Ltd. \$6
 NAPALM DEATH (LP) Fast, Faster, Fastest! - \$7
 SLAM - "End of Laughter" (LP) Subcore Bees \$6
 CIVILIZED SOCIETY? - "Scrap Metal" (LP) U.K. \$7
 ANTI CIMEK (MLP) Crushing HC from Sweden - \$7
 X BETA (LP) Belgium Speedcore (Speedmetal?) \$8
 REALLY FAST vol. 3 (Comp-LP) Sweden's Best \$7
 FLITOX (LP) Killer HC from France (Limited) \$7
 HEIMATLOS/KROMOZOM 4 (Split-LP) Powerful HC \$7

----- (7"ep's) -----

CHALLENGER CREW (6 trax) Clear Vinyl/Ltd-500 \$3
 SATANIC MALFUNCTIONS (2nd ep) 13 Tracks \$2.5
 CHRONICAL DIARRHOEA (12 Trax) Green Vinyl \$3
 KAZJUROL - "Messengers of Death" Speedcore \$3
 INGRON HUTLOS - "Necro Hits" (5 trx) Sweden \$2.5
 A.M.Q.A. - "Cats are Meat" (7 Trax) Great \$2.5
 NO FRAUD (the ep) 8 trax / Bone Crushing \$2.5
 ASTA KASK - "En Tyst Minut" (6 trax) HOT \$2.5
 ATAVISTIC - "Equilibrium" (4 trx) Noisecore \$3
 POBEL MOBEL - "Imagination" (4 trx) Sweden \$2.5
 ASOCIAL - "Det Bittera Slutet" (The 1st ep) \$3
 SATKYNKKE - "Hulujen Krematorio" (7 trax) \$3
 PUKE (5 trax) Swedish Hardcore/Thrash -- \$2.5
 ANTI TOXIN (4 trax) 500 pressed/Green Vinyl \$3
 ROVSVEIT (2nd ep) 7 tracks - HC/Thrash - \$2.5

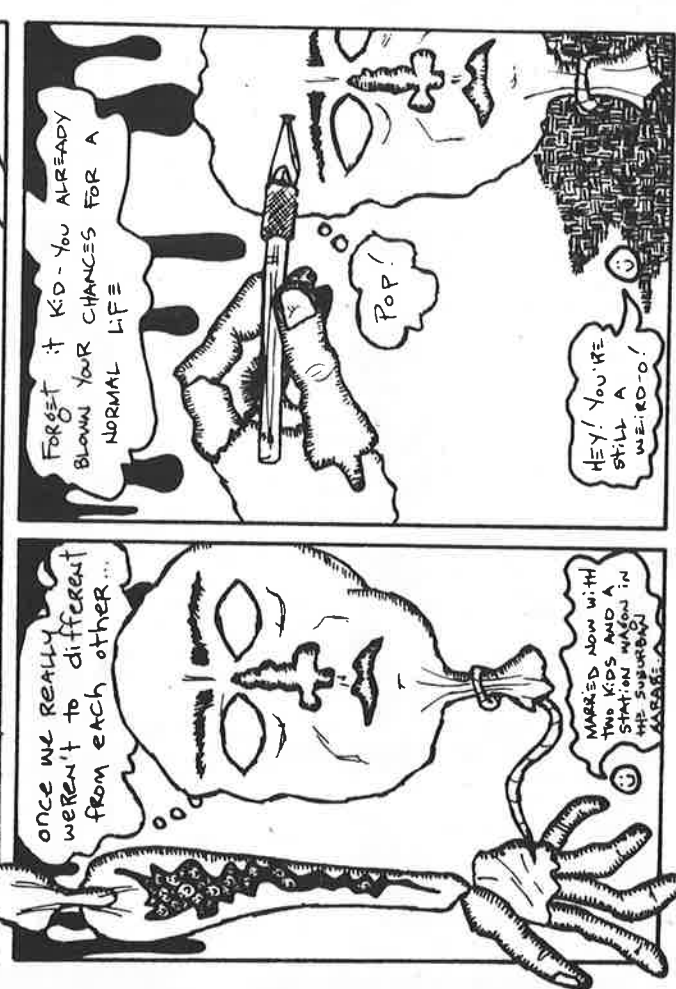
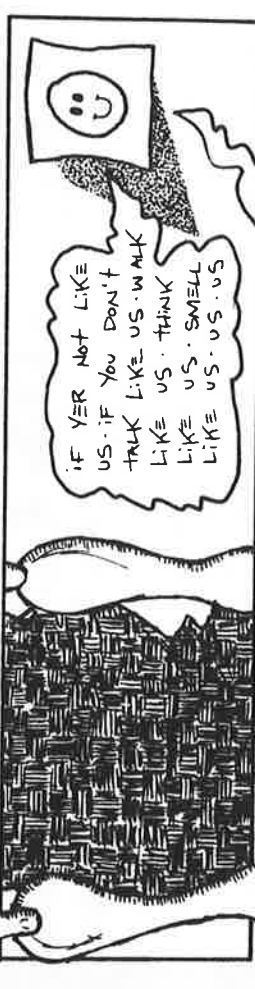
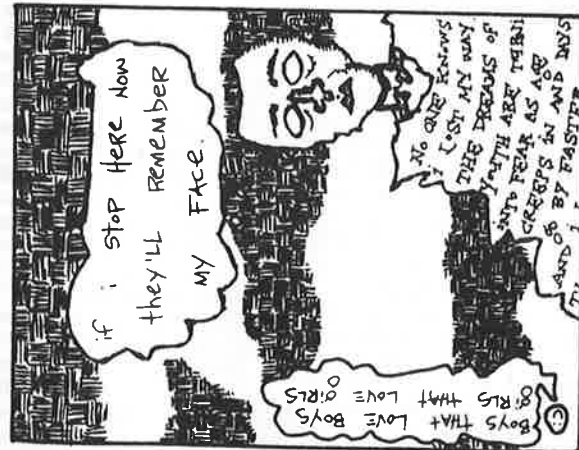
----- (Over The Top Records) -----

APATHY...NEVER! (Comp-LP) Clear or Black - \$5
 SONS OF ISHMAEL "Pariah Martyr" (LP) Sold Out
 RAPED TEENAGERS - "Kalas Puffar" (Mini-LP) \$5

DISTRIBUTED BY: Caroline, Dutch East, Rough Trade, Kaleidoscope

Well Concealed CASH or Postal Money Order (Please: No Personal Checks)

OVER THE TOP RECORDS P.O. Box 99 Guilford, CT. 06437-0099 U.S.A.



BREACH OF DISCIPLINE
—FANZINE—

PUNKS NOT DEAD!
S.E.H.C.
#2 OUT NOW!
WITH-YOUTH OF TODAY, SNFU, DICK, MISSING LINK, NFG, CONFRONT, BLACK DONNELLYS, INSECT-ILIDE, SUDDEN IMPACT, SONS OF ISHMAEL, FLECKS OF DRUG AND MORE! \$1.75 P.P.D. —
BREACH OF DISCIPLINE CO
SIMON LAWMOWER
52 RAVINE PARK CRES.
WEST HILL, ONTARIO
M1C 2N4 CANADA

vol.1
COMP TAPES

"SMASH PROMOTION" EXPLOTTATION

OUT DOOR
WITH CHIMPA AND EXIT-STANCE, MURDERE WALLFLOWERS ACTIONES, DABERT NO BACON CITY INDIANS E-C.....
Send \$3.00 U.S. P.P.D. \$4.50 FOR
vol. 2 TO: 720 JORDAN AVE. SUITE B46
"SUBJECT" CANOGA PARK, CA 91303
THE MUSIC BIZ U.S.A.
out soon.

schlong

SLAVE

$$\tan(x + y) = \frac{\tan x + \tan y}{1 - \tan x \tan y}$$

Up Your Shaft

Issue #3 U.S. Big House Opinions; Fiction; Art work, etc. Articles-Aids; Ranting; Issue #4 U.S. EUTHANASIA/DONALD; NEXT WORLD/POD; Opinions; Art; Record Reviews; Free Trade; Ozone Layer and more.

Write to: Sash Productions Box 1545 Main Post Office Edmonton, Alberta Canada T5T 2W7

UP YOUR SHAFT
Canada \$2.00 p.p.d. (CANADIAN FUNDS)
U.S.A. \$2.00 p.p.d. (U.S. FUNDS)
Overseas \$3.00 p.p.d. (U.S. FUNDS)
(Just send cash please)

INTERVIEW

WITH

BRIAN

BAKER

DAG NASTY

There is no need to explain anything about the following interview, except that we are indebted to our good buddy Harry for doing this one for us. The interview took place in the fall with Brian before DAG NASTY's show in Toronto. Brian sure spilled his soul for this one, meaning that the second half of this little chat will be printed in issue #4 of STILL THINKING.

STILL THINKING: So how did you get mixed up in "punk rock"?

BRIAN BAKER: well . . . I went to a grade school in Washington D.C. until sixth grade and I had a lot of good friends, you know, as good as they are when you're at that age. I moved away to Detroit, and as a result of my parents separating I found myself back in Washington at the very beginning of ninth grade, so I missed three years. When I came back, three or four of my best friends didn't have hair . . . it was 1979 . . . God that's a long time ago! . . . so it was 1979 and they weren't "bald" or anything, but things changed and my musical tastes weren't really developed . . . it was sort of anything. I played guitar since I was in third grade, but I really didn't listen to much stuff - I was more into ELECTRIC LIGHT ORCHESTRA - I was seventies. It wasn't an immediate change but by the end of the school year I had been pretty much been inundated with whatever was big at the time - which I believe was very little American stuff, you know CLASH, SEX PISTOLS - the English trip. I went to my first show that summer - THE CRAMPS and a band called TEEN IDLES were opening up. That was basically the start of a whole big ball of wax. At that time in Washington, it was very small, very few people went to stuff, so by just being there you were part of the family. That was about it. By the time I went

Si: How did straight-edge evolve from punk, which was so into anarchy and self-destruction?

Bi: I was never into "anarchy and self-destruction". It was also because I had gone away for those three years . . . those are the three years, in case you didn't know, are the three years that all kids start to experiment with drugs and drinking. I missed it. I went to another part of the country where they're a lot slower. So while my friends were getting mixed up with this stuff in seventh and eighth grade, I was still playing hockey and like going to parties and drinking soda, I didn't really discover any of that. So by the time I got back to Washington, my friends had already gone through that and I missed it completely. So I was genuine article "straight-edge" 'cause I had never ever, ever messed with any drug or alcohol or never even smoked a cigarette, until way, way down the line. It was just the way it was and my first punk band was MINOR THREAT and it just so happened that the other people were that way too. The singer had always been very straight. I don't really understand what the urgency was to project this onto the rest of the world at that time, but it was simply just that way things went. I really don't know why.

Si: It just seemed to make sense?

Bi: It seemed to make sense . . . it was in rebellion. There were good things about being straight-edge; first of all if you were punk, you looked really really weird

and your parents would have the consolation knowing their child is not going to parties on drugs or drinking like all the children of their friends were, who were normal. Your parents had to accept the fact that you were bald or had a mohawk or something, but it was comforting that you were not into anything at all, when most of the normal kids were . . . so it was good public relations. Looking like a punk, which I don't really remember that well because it's been so long, but it was still strange to some people . . . you know the cat calling and the public thing, where you are dealing with the real world and the real world thinks you look silly . . . it's usually the result of people who are tanked up. You get a lot braver when you are drunk or on drugs so you'll be more eager to dispense criticism and I think that was part of it. Also, the bigger guys, which I wasn't because I was one of the younger guys at that time, also would be straight-edge so that when they would be fighting, they would win, because they would be fighting drunks. There was lots of cause to fight in those early stages because MTV didn't exist, so when you were weird, you were from Mars! That could cause a lot of hostility with the locals. People who were the "fighters" of the little entourage . . . those guys, it helped to not be all fucked up, they really didn't fight as well. It was all practical stuff.

Si: So it was more practical rather than just trying to be better than what was already there?

Bi: "Better" is a bad word.

Si: What's a good word?

Bi: "Different".

Si: "Different"?

Bi: It was a practical thing but it developed into this . . . I mean know it means all this other weird shit, all these kids have gone off the "limits". I don't really know what "straight-edge" means anymore . . . I mean I'm not straight-edge, I refuse to call myself "straight-edge" . . . there's just no way.

Si: Would you call yourself "hardcore"?

Bi: . . . I have nothing to do with that! I don't own a record . . . I don't care! I have no concept of "hardcore music" at all. I don't even know what it is. My musical interests will offend and repulse the majority of the people who come to see DAG NASTY.

Si: No drugs and alcohol were part of it, but why no sex?

Bi: That's a mistake, that's a common error. It's not "no sex". The "no drugs and alcohol" were obvious, but the "no sex" was Ian's own personal thing, and what he was discussing was not sex in general, but casual sex. He felt it was the same sort of vice that lead people to act differently than the way they normally would, like alcohol would . . . which is true to an extent. I mean I'll run down the street chasing some cute girl and just tell her anything . . . it's the same idea. So that's what it was . . . and people misread it, and now you have a nation of shaved head celibate vegetarians . . . just idiots . . . they're burning their precious time on earth in a way that's not benefiting them.

Si: It's an extreme.

Bi: I'm not really into the martyr aspect of it.

Si: When did MINOR THREAT stop being fun?

Bi: When we broke up the second time . . . about '83.

Si: When exactly was the first time you broke up?

Bi: I don't know . . . I think it was in '82. We all hated each other for the most part, in the very beginning especially. In the beginning Lyle and I were friends, and Jeff and Ian were friends . . . we all didn't like each other and so we broke up when Lyle was gonna go to college, which was in winter '81. After Lyle was in college for half the year Ian and Jeff realized that even though we didn't like each other, we had something that clicked so they wanted to get it back together . . . and we did that. As a result we became much better friends and at the end it sort of became all of us against Lyle. Lyle became much harder to deal with, but then again he'd have probably realize that he would be harder to deal with when now he's a member of an incredibly offensive "against everything anyone had to do with" band (THE HEATHEN) and he wears a dress on stage . . . you could read into it what you say, but we didn't get a long with him and Ian didn't get along with him. Also Lyle and I, and Jeff were becoming more interested in pushing MINOR THREAT further, where Ian was kinda' content with the way it was. So that was a conflict.

Si: So what was the whole thing of "getting into a band" anyway when you guys hated each other?

Bi: . . . it was local. Anyone who could tune their guitar was a hit. I've been playing guitar for years and I said "Lyle!" . . . and we just happened to be "punk" . . . that combination was such a rarity that that's how it all happened . . . just because of that. That's how it all started . . . and we didn't really "hate" each other. "Hate" is such a strong word.

S: What about the MEATHEN ?

B: . . . I was in college at the time, so it was a nice sideline. I went on a road trip with the MEATHEN, just a weekend. We played two dates and grossed \$2,500 and after expenses I got \$100. I realized at that point that something was very fishy, so I kinda' backed out, then and there. . . the day I got my money for that weekend I started DAG NASTY. I just said this is not happening. I was still in the MEATHEN for a couple weeks until they figured out that I really didn't give a shit about the MEATHEN. That was it.

S: The first DAG NASTY shows were not in D.C., because you stated (in MAXIMUM ROCKNROLL) that the audience there is too critical. What did you mean by that?

B: In Washington you're kinda' catering to a clique of people of whom the new people falsely regard these old liners who had so much to do with everything. In fact they're just a bunch of . . .

S: Here worship?

B: Yeah . . . it's just a really touchy situation. I can't really directly answer the question but I can just sort of say that a very few bands from Washington D.C. make it out of Washington D.C.. Most of the records on the local record label, DISCHORD, are of bands that don't exist anymore. The reason for that, I don't really know. But being an exception to the rule rocks the boat. DAG NASTY is certainly an exception to the rule because as of right now, with the exception of MINOR THREAT, we're really the best selling thing from

Washington ever. That does not sit very well with people who are in all those bands who break up and reform, break up and reform and who are searching for like their special relationship with MORRISEY and you know . . .

S: MORRISEY of THE SMITHS?

B: Yeah . . . the reason why I said that is because, this particular clique of people really have no discernible influence on the majority of people who would go see music in the Washington area, but none the less, as a result of my earlier ties I had a lot to do with them. With DAG NASTY, I wasn't really trying to cater to their interests - I was trying to cater to my own thing and to provide something that a lot of people would like. Like I could sit in my room and play music that imitates myself but I was trying to do something that would become bigger, and that just kinda' goes against the grain of Washington. In Washington you're not really suppose to do that - you're suppose to have you DISCHORD album and you're suppose to break up, or if not break up, be real content with where you are. I was just not like that. That was a lot of the reason why MINOR THREAT broke up. We weren't really content with where we were, we wanted to push it further. That was a conflict of interest. DAG NASTY was to be where MINOR THREAT left off. A lot of the first DAG NASTY songs were songs that I had from MINOR THREAT that never got used . . . just trying to pick up the pieces and move on with it, with a better attitude. Also, we wanted to play a lot . . . we realized that the way to become

popular is to play a lot of shows and drive very long distances for no money, for the exposure of it . . . so that's what we were into. To put it in an example for you; our first show was the day after ENBRACE's first show, ENBRACE was Ian's new band, and I had my new band. By the time ENBRACE had broken up, they had existed for, let's just say six months, and they had played twelve shows. In that six months we had play sixty-two shows. The ENBRACE album, which was recorded before they broke up, came out, I believe, two months ago. . . and we are about to record our third album for DUTCH EAST INDIA TRADING CO. which is a much bigger organization and can do a lot more than DISCHORD can. So you could sort of see the relative growth; you have two things which were very similar in musicianship an ability, similar in advantage of having ex-members from other things; because they had FAITH and MINOR THREAT, and we had DYS and MINOR THREAT at first; the difference is that everyone in ENBRACE is sitting in Washington in the cold and I am in Toronto touring. That's basically the best explanation for it.

S: At what point did you really become aware of all the MINOR THREAT comparisons?

B: After the record came out. We weren't trying to be a MINOR THREAT but when you get a MINOR THREAT member, what do you expect . . . you get something. And of course everyone was looking for the comparison . . . I maintain and will continue to do so that "Can I Say" sounds nothing like MINOR THREAT; that album is similar in production and appears to be similar in lyrical focus but under close inspection you will realize that "Can I Say" refuses to take any sort of authoritative line. It's not a "tell you what to do" . . .

S: Do you think MINOR THREAT was?

B: Yeah. I think MINOR THREAT can be interpreted that way, I mean a man is yelling "Don't drink!" at you.

S: Isn't it "I don't drink"?

B: It's suppose to be. But you'd be surprised . . . I see similarities and I think that's neat and of course there's gonna' be some. But as for being the UNIFORM CHOICE of MINOR THREAT comparisons, I really disagree. There are songs on "Can I Say" which are just simply, absolutely, and completely and totally dissimilar with MINOR THREAT stuff at all. But people tend to ignore that; they here a fast drumbeat and somebody whose singing about something other than war and they're like "well o' gol, this is that positive fast music".

S: You've stated that "Can I Say" has good production for a DISCHORD record, but it's still the same people in the same studio.

B: DISCHORD production sucks! We got lucky on "Can I Say", which still sucks, but at least it's not as shitty as "Wig Out At Denko's" or many other DISCHORD records like a BEEFEATER record or the RITES OF SPRING record. But the production is so bad that you just cannot believe that there aren't small children recording it with cassette tapes. Once again an example of the Washington D.C. ideal; "Why go get a better studio, this one's fine . . . we like this studio." And most of the people are like "Oh okay, then we'll do that". But DAG NASTY is like, "Well we can do better than that". That's why ENBRACE stayed at home; "We like this studio, this is really great." And there record sounds awful.

S: But you said that the "Can I Say" record is better than the usual DISCHORD production.

B: It's better than the usual DISCHORD production, but the production is still shitty; the drums sound like cardboard boxes, the guitar is wrong, the vocals are too loud, and this that and the other thing. But yeah, it's better production than a lot of stuff. It's the same people and stuff, but it's just depending on the day of the week.

S: By chance?

B: Sure! It's "underground", it's "punk".

S: On the record, ("Can I Say") there's a line that goes; "there's no safety that comes with your numbers".

B: It's just "nothing shared or gained", it's the group mentality, "the pack". I think if you've seen some of our bald counterparts [Ed-Mot?] who enjoy English influences, you'll understand the pack concept. It's not really anti-skinhead, it was the idea of being pressured to drink because everyone's doing it, then there's really no safety in the numbers . . . by drinking or bending to the norm, it's obviously to avoid being cast out. So I would look at it as kind of a safety. It is the easiest way to avoid conflict with peers, by conforming . . .

S: There's no safety in compromising yourself?

B: You could say that. I would say that my main thing is that the song was written in seeing a gang of like thirty or forty kids just drunk, throwing bottles or whatever. You know, yelling at people, like at a bus stop or something. This kid is screaming at these people because he's with all his friends. Because there is safety in that . . . in his number. Being part of that pack isn't really what you think it is, you're still vulnerable to a bigger pack. Being with all these people doesn't make anything "better".

~~~~~

SUCK



## THE CENSORSHIP SCOURGE

As all of you aware "Punk-rock" types Probably already know, the Canadian Government is currently attempting to Pass legislation that will Place this country's citizens under some of the most severe censorship laws in the "free" world. In this short article, I'll try & explain the basic content & the (alleged) Purpose of this bill, C-54, much-discussed & little understood as it is. I'll also tell you what you can do to voice your opinion on it.

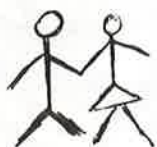
Bill C-54 was, ostensibly, created to curb the spread of the already illegal 'kiddie Porn' & sexually violent material. These are, in my eyes, admirable enough goals, although I don't know if censorship is the answer to such deep-rooted social Problems. The wording of the bill, however, is much too vague & wide-ranging to combat just those types of Pornography. Instead, this law could Potentially ban or restrict the availability of everything from fine art that displays, in the wording of the bill, "in a sexual context...a human sexual organ, a female breast, or a human anal region" to Pornography. Even PLAYBOY could be banned, while art, or even textbooks, that meet the above outlines could be made unavailable to minors.

I was outraged by what I perceive to be the barbarity & Puritanism of this bill, & decided to really do something to fight it. To this end I formed YOUTH ANTI-CENSORSHIP ACTION (YACA), a group with which I hope to help prevent this repressive bill ever being Passed into law. Response has been great, & YACA really seems to be getting off the ground, so if you want to help out, PLEASE write me at:

YOUTH ANTI-CENSORSHIP ACTION  
c/o Simon Lawnmower  
52 Ravine Park Cres.  
West Hill, Ontario  
M1C 2M4

Also write the Prime Minister or your Member of Parliament & share to them how you feel on this subject. Don't forget that when writing the Government you do not have to Put Postage on the envelope-it's free!

Rt. Hon. Brian Mulroney  
Langevin Block  
House of Commons  
Ottawa, ON  
K1A 0A6



Isn't Life  
so  
Simple

## Attention Political BANDS!

Want to be on a compilation? Well, just send your stuff! We're starting a non-profit tape label, because the spirit is being sucked out of the "alternative" scene. This is completely D-I-Y and there is no "hardcore only" attitude. All types of music accepted, because the message is more important. First up: an anarchist tape called "FREEDOM'S OTHER NAME." But don't hesitate to send in material for future releases. We can't do it without you, so send a tape or whatever, along with a bunch of graphics and the lyrics (or design a standard sized info sheet yourself). You get a copy. Write to:

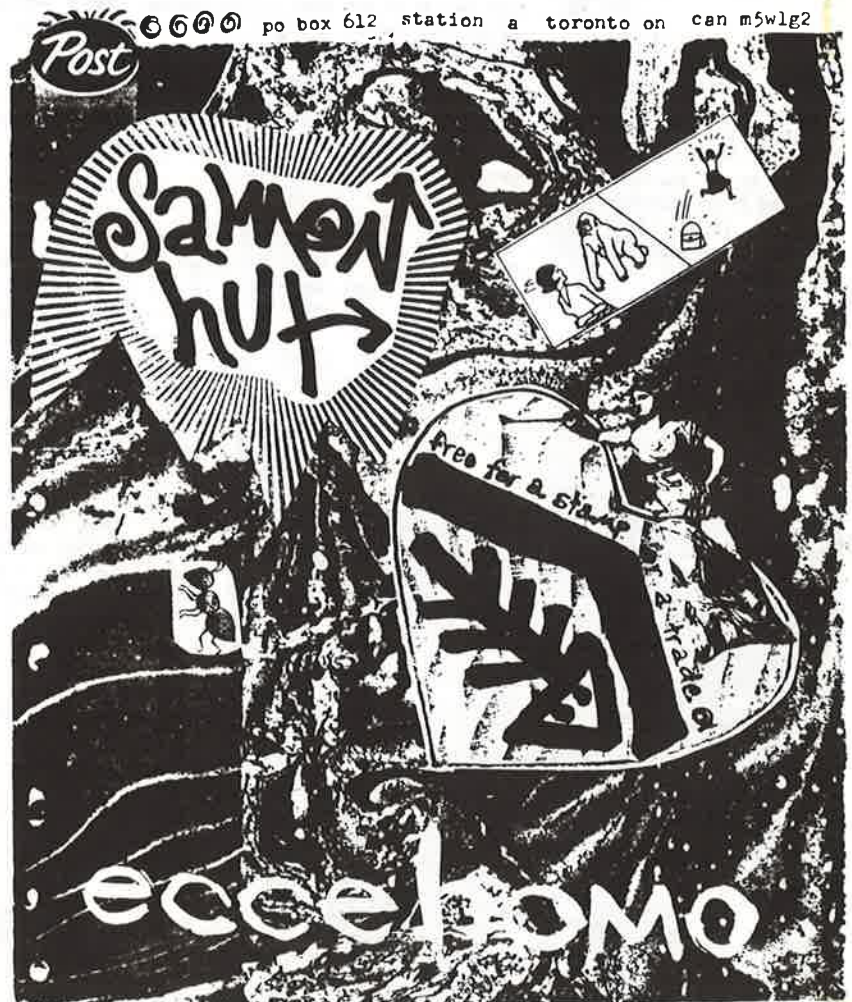
The Black and Red Menace

c/o Matt "Eyesore" Isom

4778 67th Street / San Diego, CA 92115 / USA



SO MUCH HATE from Norway will be touring North America from Aug. 6th until the end of Sept.. Anyone who would like to set up a show should contact Karl Etter of OVER THE TOP Records at (203) 453-5166. Bands are needed who will let SO MUCH HATE use their equipment as they can not bring all the amps/guitars/drums/etc needed for a 4 person group. We are only asking \$400 for the show, and that is not firm, it can be lower for small shows, & even lower than that if you can feed us.



\* SNAP \*

As You Walk Forward

To The Beginning

To The End

You Notice How Twigs

Crack Beneath Your Feet

It Sends A Quivering Happiness

Throughout Your Body

You Are Too Clear For Comfort

You Know Its Too Late..To Know

YOU'RE NOT GOING TO GIVE UP


.....You Know \*

⑥

⑧

①

BY: H2 ONE

LOOK  HARD

# Anarchy ...

A society which is self-governed; people organizing themselves on an equal basis without leaders or bosses; direct democratic control of our workplaces, neighbourhoods and schools, associated with other communities and exchanging goods and services freely. People give what they can to the community and take what they need. Above all, anarchy is a society where control is decentralized so that all of us have power over our own lives and communities and work cooperatively instead of competitively.

## Curious?

Then come to the Anarchist Survival Gathering in Toronto, July 1-4, 1988. People from all over the continent and around the world are coming to this anarchist 'unconvention' for four days of workshops, theatre, music, theory, action, organizing and fun. The Gathering will feature workshops relating to feminism, anarchism, labour, ecology, modern survival skills (dumpster-diving, health skills etc.), solidarity, prison abolition and a lot more; we'll also be featuring various cultural events such as a concert of anarchist bands and a festival in the park. This is the third of a series of North American anarchist gatherings designed to get activists together to organize and broaden resistance, share ideas and experiences, increase our understanding of this world we live in and strengthen our vision of a peaceful and cooperative world for the future. So if you're already an activist or anarchist/anti-authoritarian, or are just interested in finding out more about non-authoritarian ways of living and working, phone us for more information, or listen to *Ecomedia Radio* on CKLN 88.1 FM, every Tuesday between 7 and 8PM on the "Word of Mouth" show for regular updates on the events planned.

## A-Survival-Gathering

AN ANARCHIST UNCONVENTION

Toronto, July 1-4 1988

tel: (416) 536-2514



North York Community Radio  
CHRY 105.5 FM

50 watts and cable reaches a lot of Toronto

we accept all kinds of new material  
tapes, singles, etc.

258A Vanier, 4700 Keele Street  
North York, Ontario M3J 1P3  
(416) 736-5293

Edward Skira & Lisa Roosen-Runge

"YOUR LIFE  
IS REDUCED  
TO A PIECE OF PAPER  
IN THE FILE  
OF A BUREAUCRATIC BASTARD"



## MORDAM RECORDS

PO BOX 988

SAN FRANCISCO, CA 94101

MAILORDER IN N.AMERICA

FAITH NO MORE - We Care A Lot LP (The Original) \$7.00 pp  
RHYTHM PIGS - 1st LP \$7.00 pp  
VICTIMS FAMILY - Voltage and Violets LP \$7.00  
RHYTHM PIGS - Choke on This LP \$7.00 pp  
THE EX - Too Many Cowboys double LP \$10.00 pp  
NEGAZIONE - Lo Spirito Continua LP \$7.00 pp  
EMMA - double compilation LP \$10.00 pp  
REMEMBER SOWETO - benefit compilation LP \$7.00 pp  
"YIYA UMKHONTO" - benefit compilation LP \$7.00 pp  
and T-Shirts: FAITH NO MORE (2 designs, one color)  
RHYTHM PIGS (2 designs, four color)  
VICTIMS FAMILY (1 design, 2 colors) all \$7.00 pp